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The Yamanaka Collection



AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
NEW YORK

ON FREE PUBLIC VIEW
AT THE AMERICAN ART GALLERIES

MADISON SQUARE, SOUTH, NEW YORK

BEGINNING THURSDAY, FEBRUARY 3rd, 1916

AND CONTINUING UNTIL THE MORNING OF THE DATE OF SALE, INCLUSIVE

THE
YAMANAKA COLLECTION
OF
CHINESE AND JAPANESE TREASURES
OF RARE ARTISTIC DISTINCTION

UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES

ON MONDAY AND TUESDAY AFTERNOONS
FEBRUARY 7th AND 8th, 1916 —

BEGINNING EACH AFTERNOON AT 2.30 O'CLOCK

AND

ON TUESDAY EVENING, FEBRUARY 8th
AT 8 O'CLOCK

1900
1901
1902



GOLD LACQUER JARDINIÈRE
ENLUNING

ILLUSTRATED CATALOGUE

REMARKS

ANCIENT CHINESE ART

OF RARE ARTIST

RECENTLY PROCURED

TO BE SOLD AT UNPRECEDENTED

BY DIRECTION OF THE

MESSRS. YONG

SHANGHAI, CHINA

ON THE AFTERNOONS AND

CATALOGUE BY MR. DANIEL CARL

THE AUCTION WILL BE CONDUCTED BY

MR. THOMAS E. KIRBY

AND ASSISTED BY MR. OTTO BERNHARD

THE AMERICAN

EXHIBITION ASSOCIATION

NEW YORK

1900

Catalogue No. 73

PEONIES IN CH'EN-LUNG
GOLD LACQUER JARDINIÈRE



ILLUSTRATED CATALOGUE
OF A
REMARKABLE COLLECTION
OF
ANCIENT ORIENTAL IMPERIAL TREASURES
OF RARE ARTISTIC DISTINCTION
RECENTLY PROCURED IN CHINA AND JAPAN

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY DIRECTION OF THE WELL-KNOWN FIRM OF

MESSRS. YAMANAKA & CO.^Y

JAPAN, CHINA, NEW YORK, BOSTON

ON THE AFTERNOONS AND EVENING HEREIN STATED

CATALOGUE WRITTEN BY MR. DANA H. CARROLL

THE SALE WILL BE CONDUCTED BY

MR. THOMAS E. KIRBY

AND HIS ASSISTANT, MR. OTTO BERNET, OF

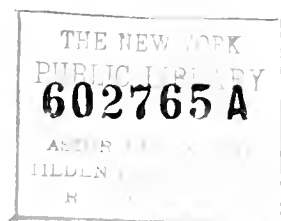
THE AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK

1916

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THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

PREFATORY NOTE—JAPAN IN A NEW LIGHT

True to their custom, the Messrs. Yamanaka & Company have brought together this year a carefully selected number of the works of Chinese artists and craftsmen of past ages, and issue—as has come to be expected of them during the winter's art season—their annual invitation to inspect such Oriental works of art and compete for them at public sale. They have made a departure, however, in assembling at the same time two distinct collections of works of Japanese art and craftsmanship, of a nature which can but come largely as a surprise—I believe a welcome surprise, the welcome none the less assured where by reason of possible familiarity the element of surprise is lacking.

The Chinese productions include some remarkably fine jade carvings and handsomely arranged miniature gardens of jade and semi-precious stones, a small number of very large jardinières in pottery and porcelain, and a few more of the palatial Ch'ien-lung birdcages whose beauty and elaboration of adornment have found high appreciation here in the last two seasons, since the Yamanakas introduced the country to them.

An entirely new Chinese offering is made,—new in character, here,—in a Ch'ien-lung cloisonné enamel cage or house for a pet dog, and other antique Chinese cages in lacquer carving, equipped with appointments for similar service.

Akin to the Chinese work in jade, yet of a character distinctly their own, are a few Tibetan jade carvings; and wholly different from Chinese art in painting are a number of paintings from Tibet,—Lamaistic compositions whose peculiar attraction in age-softened colors is not lessened by their mysticism. There is also an assemblage of Chinese, Japanese, Korean and Indian Buddhistic carvings.

The distinct novelty of the exhibition is the collection of Japanese dolls. While toys, they are more than toys. The doll in Japan is an institution. Two festivals a year are given to its celebration, one for boys, one for girls; and great attention is and has been for ages paid to the elaboration of the doll as an artistic object worthy of notice and care from palace to hut. Certain dolls were restricted to noble houses, lesser people not being permitted such display of luxury.

Those who at the announcement of a doll collection bring to their minds the Japanese dolls of export commerce, sold here today as children's playthings, can but open their eyes to new conceptions on seeing those of age-long preservation assembled from various parts of Nippon and in many instances figuring the legend and history of the land and

people. In large part they are for the cabinet rather than for children's play; there are collectors of dolls, in Japan, as of porcelains or potteries;—there are one or two collectors of these Oriental dolls in this country.

Because of the relative unfamiliarity of these productions it has been ventured to offer short introductory or explanatory notes in connection with the different groups.

Similarly, a brief introduction prefaces the collection of screens, — which in Nippon are interior decorations highly valued as works of art, not the masks of a secretive utilitarianism. Those here assembled, in the beauty and range of their conception and the power of their execution, offer the rich chromatic pictures of a “dream of Old Japan.”

DANA H. CARROLL.

NEW YORK, January 25, 1916.

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping, boxing or wrapping** of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers: doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring

for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

SPECIAL NOTICE.

Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The Association, however, in the event of making a purchase of a lot consisting of one or more books for a purchaser who has not, through himself or his agent, been present at the exhibition or sale, will permit such lot to be returned within ten days from the date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot*, and when the lot consists of one or more volumes of books or objects of art, the bid per *volume* or *piece* should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,

American Art Galleries,

Madison Square South,

New York City.

CATALOGUE

FIRST AFTERNOON'S SALE

MONDAY, FEBRUARY 7, 1916

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

1—CINNABAR LACQUER SNUFF BOTTLE (*Eighteenth Century*)

Bulbous inverted-pear shape, somewhat flattened, with embryonic foot and short expanding neck. Carved in bold relief with scenes of a garden party among the nobility. Underneath foot a Shou medallion and about the neck a key-fret border, both incised. Coral stopper.

2—CORAL SNUFF BOTTLE

High-shouldered and full-bodied flattened flask-shape, with low foot and short wide neck. Mottled pink coral showing delicately grained structure, with soft, luminous polish. The only decoration two lion-head and ring ornamental handles carved in light relief. Fei-ts'ui jade stopper.



No. 4



No. 3



No. 5

3—CINNABAR LACQUER SNUFF BOTTLE (*Eighteenth Century*)

Flattened globular form on low foot, with abbreviated neck. Carved in bold relief with a sage and attendants among pine trees and rocks, on a ground of incised angular grill. Cinnabar lacquer stopper carved as a chrysanthemum.

4—AMBER SNUFF BOTTLE

Elongated bulbous form with embryonic foot and short wide neck. Translucent brown amber with mottlings of rich black. Carved on all surfaces, in bold relief, with landscape and waterscape, pine trees, rocks, a summer house and a bridge, and figures, among them Tai Kung Pou, the famous fisherman-philosopher who fished ever without hook, partly to escape an importunate wife, partly to evade Imperial preferment and have time and opportunity for his reflections. Stopper of clear golden amber carved in open-work with birds and blossoms.

Height, 4 inches.

5—CORAL SNUFF BOTTLE

Bulbous form of ovoid contour, with sloping shoulder and miniature foot; amethyst stopper. Carved in low relief, on one face with a four-clawed dragon in pursuit of the flaming disc, which appears above a carp leaping from waves, and on the other face with a monkey swinging from a pine tree and searing a horse, which, rolling, seems also to be concerned with some bees that are buzzing around, their nest being seen in the tree overhead.

6—LARGE AMBER SNUFF BOTTLE



Light brown amber mottled with bright yellow gold and rich dark brown, with a soft and bright polish. Ovoidal flask shape on a miniature foot, with short cylindrical neck and mound-shaped cover or stopper-handle. Handsomely carved in relief on all surfaces. On one face appear figures on a flat boat, one propelling it, another holding aloft two swords, and a third with two round-headed beating sticks; a fish emerges from the waves below them and rocks rise on either side, branches of pine trees projecting from them. On the opposite face a muscular figure with two swords raised appears to be wading in the waves after a fish leaping from them, while overhead other figures look down from a rock ledge, among pine trees and near a building. Stopper-head crowned with a pair of birds on pine branches, carved in relief and undercut. Green-tinted carved ivory stand.

Height, $3\frac{7}{8}$ inches.

7—TURQUOISE VASE WITH COVER

Quadrilateral on a spreading pedestal foot, with narrow sloping shoulder and expanding lip, both foot and lip holding to the oblong shape of the body; low cover carved with a floral spray in relief. Light blue turquoise with a veining resembling an eccentric crackle, in faint purplish-brown lines. The vase proper stands boldly cut out within an arbor of blossoming trees, in miniature, birds perched among the branches, and at one side a dog Fu standing on his hind legs on a stump.

Height, $3\frac{1}{8}$ inches; width, 3 inches.

8—MALACHITE COUPE

Shallow, in the form of a curled-up leaf of the lotus, its underlying stem bound up with a group of stems supporting leaves and buds and blossoms, carved in relief, undercut and pierced, which project boldly below the cup, giving it a base and extending beyond its boundaries at the circumference, and across its top. The malachite in characteristic light green hue, with dark mottlings almost as of a blackish patina, is beautifully marbled and has a luminous polish.

Diameter, $3\frac{1}{2}$ inches.

9—TURQUOISE COUPE

Shallow, in irregularly circular shape, resembling a horizontal section of a slender tree-trunk, hollowed out, and adorned both in the interior and exteriorly with branch carvings executed in the round. These branches, with stems and needles of the conventional pine tree, issue from the outer sides of the trunk and wander as twigs grow, about the outer side and over the top into the interior, with birds perched upon them at intervals. The turquoise is of the bluish-green variety, with a soft polish, and shows an erratic crackle in chocolate-brown lines.

Diameter, $5\frac{3}{8}$ inches.

10—AGATE COUPE

Shallow, of ovoidal contour, in ten-lobed melon-form, with flat bottom, slightly flattened narrow shoulder and wide mouth. Three boys carved in high relief climbing over the shoulder. Soft grayish and a warm russet-brown agate, translucent, and brilliantly polished.

Height, $2\frac{1}{4}$ inches; diameter, $4\frac{3}{4}$ inches.

11—SOAPSTONE STATUETTE OF LOHAN (*Ming*)

A Lohan is carved in seated attitude, with right foot crossed under his slightly raised left knee, on a polyfoliate base, both figure and base in soapstone. His hair, eyebrows and incipient beard are lightly etched, in black, and the floral embroidery of his robes is finely engraved and reveals traces of gilding. The base is similarly treated in fine line. Relieving the characteristic grayish-waxen surface are softening tomato reds and yellows, gray-black, and a subdued vermilion. (Slight repair at hand.)

Height, $5\frac{1}{4}$ inches; greater diameter of base, $5\frac{5}{8}$ inches.

12—SOAPSTONE STATUETTE OF LOHAN (*Ming*)

Grayish-yellow soapstone of softly luminous waxen surface, carved with the figure of a Lohan seated sidewise upon a rhinoceros, the animal having a spine of protuberant bosses, the curled and bushy tail of a Fu-lion, and a single horn in the middle of the forehead: it is lying down with legs folded under and head turned upward toward the Lohan. The Lohan sits with left hand back of him resting on the beast's back, and in his right hand he holds a scepter. His robes are engraved in patterns of delicate embroidery, and gilded, and the group throughout shows soft touches of delicate reddish color.

Height, $8\frac{3}{4}$ inches; animal length, $7\frac{3}{4}$ inches.

13—SOAPSTONE STATUETTE OF SHOU-LAO (*Ming*)

Standing figure of the god of longevity, in flowing robes, on a base of rockery, looking downward and toward his left, smiling. His right arm, hanging at full length at his side, is concealed by his robes; his left arm is folded across in front of him and supports a scepter with a peach, his emblem, at its head. The robes have engraved ornamentation, and the whole shows rich color mottlings of red, gray and black, with a brownish-yellow.

Height, 12½ inches.

14—WHITE JADE BOWL

Thibetan workmanship. Delicate jade, almost of paper thinness, through which print, and even penmanship, can be read. Every particle of the surface, interior and exterior, is carved as slender, delicate, fluted flower petals, the whole in conventional flower-cup form and all surfaces brilliantly polished. The bowl is shaped as of flat bottom, really resting on a barely palpable foot formed of the petal tips of the flower carved under the bottom, and its deep sides make a quick curve upward and flare lightly. The petal fluting gives it a finely scalloped rim. The upper surface of the bottom is independently carved, with great delicacy, with another flower similar to that underneath.

Height, 2 inches; diameter, 5⅓ inches.

15—WHITE JADE DRAGON COUPE

In form of a bulbous ovoidal jar with broad shoulder and narrow foot, and small mouth with upright short lip. Gray-white jade of unctuous surface. Carved in the round on three sides of the body are three dragons, two opposite each other serving as loop handles, with their coiling bodies, and opposite the intermediate dragon is the flaming jewel, resting on the shoulder of the jar. Two of the monsters are lizard-dragons, the third a scaled three-clawed dragon with serrate spinal ridge.

Height, 2¾ inches; width across handles, 5½ inches.

16—PAIR FEL-TS'UI JADE TEA CUPS WITH COVERS

The cup slightly ovoidal with broad flare, on a low foot; the cover inverted saucer-shape with the short, spreading, saucer foot as handle. Thin, delicate, transparent jade of musical bell tone—water-clear, vaporous gray with emerald tinge, and touched with the vivid kingfisher green. The color striations in one cup particularly are of a marvelous delicacy under close examination, inviting caress but challenging description. All pieces are brilliantly polished on both surfaces.

Height with cover, 3⅓ inches; diameter, 4⅞ inches.

17—FEI-TS'UI JADE PENDANT

In heart shape, without ornamentation; richly mottled, with patches and veins of emerald in a soft translucent mass as of greenish-tinted melting snow; soft, brilliant polish.



No. 18

18—FEI-TS'UI JADE PENDANT

Brilliant emerald-green jade mottled with white, in flat pendant form, carved in relief in vine-leaf and fruit motive, the leaves delicately veined by light incision.

19—TOURMALINE PENDANT

Pink tourmaline, sometimes known as Chinese ruby, in flattened, irregularly heart-shaped form, or somewhat resembling a palette, and carved with vine leaves and fruit, in low relief with lightly engraved veining.

(Illustrated)

20—FEI-TS'UI JADE PENDANT

Carved in flattened gourd form with leaves and stems, the leaves lightly veined by incision; on one of the fruits a bat in low relief. The stone softly mottled and brilliantly polished.

(Illustrated)

21—FEI-TS'UI JADE PENDANT

Oblong, carved and pierced, picturing a bird, a bat and fruits.

(Illustrated)

22—FEI-TS'UI JADE PENDANT

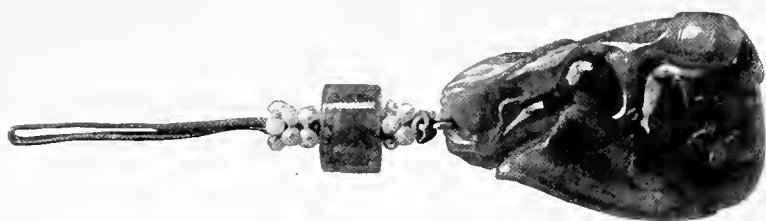
Carved, pierced and undercut with lotus leaves, cupped and curling, with coiling stems, a sort of catfish involved with them. Brilliant polish.

(Illustrated)

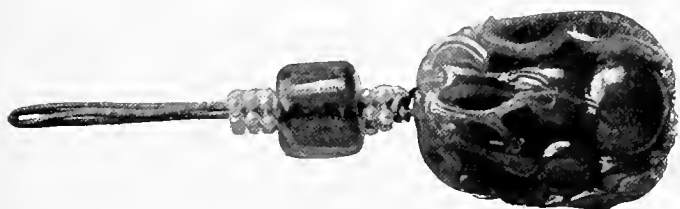
23—FEI-TS'UI JADE PENDANT

Carved in bold relief with double-gourds and leaves and brightly polished.

(Illustrated)



No. 20



No. 23



No. 21



No. 19



No. 22

24—FEI-TS'UI JADE PENDANT

Carved as two peaches, one above the other and merging, entwined by leaves and stems in relief; on one leaf a ladybug. Cloudy translucent grayish and greenish jade, brightly polished.

25—ROCK CRYSTAL WATER-CUP

Compressed-globular form, with flat foot and small circular mouth. Brilliant polish. Carved with an earth dragon in high relief on one side of the shoulder, partly coiled and watching a flaming jewel, also in high relief, on the opposite side. Further carvings of fungus branches in low relief, with stems extending under the foot.

Diameter, 3¼ inches.

26—WHITE JADE INCENSE BOX



Carved as a plump little bird seated on the ground, with tail curled down and head well drawn in, looking wise, content and undisturbed. The feet, down to the tiny claws, are carved in low relief, the tail is undercut, and the feathers, carefully carved in tangible relief, are finely etched. Where the cover lifts off, the outline at breast and tail is serrated, following the lines of the overlapping feathers, the cover therefore fitting in with firmness. Soft

polish. In the interior, which has a brilliant polish, a long spray is carved in low relief.

Length, 4½ inches.

27—FEI-TS'UI JADE VASE WITH COVER

Deep and slender, flattened-cylindrical form, with wide neck and straight lip, on a low pedestal foot. Carved in the round at either side is the scrawling body of an earth dragon, its scrolling tail extending to the base and one claw reaching the lip, the head turning forward over the shoulder. On the front, carved in high relief, is a spray of three stems of the *polydorus lucidus*, one above the other. The back is left plain. The dome cover is surmounted by an openwork carving of a small coiled land dragon. Brilliantly polished translucent jade of rich emerald-green and soft fog-gray mottling. Carved ivory stand.

Height, 6¼ inches.



28—PAIR WHITE JADE INCENSE BOXES

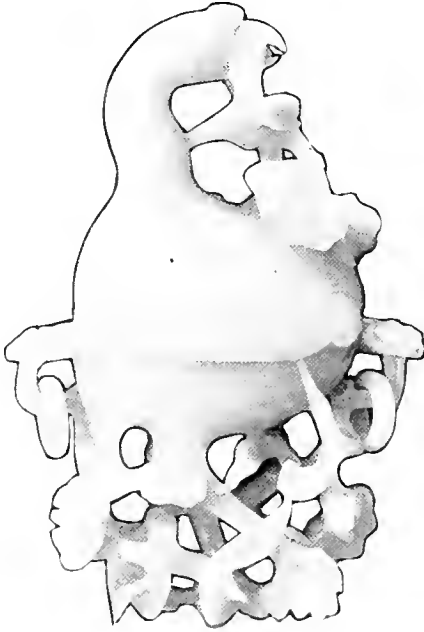
Carved in the form of seated swallows, with their long tails extended straight behind them, forming handles by which the upper parts of the birds may be lifted off, exposing the hollowed box interior. Wings, feet and feathers carved in low relief and etched, with a soft polish, the heads smoothly polished. Over the head of one, a delicate stem of small blossoms in tangible relief.

Length, 7¼ inches.

29—WHITE JADE ORNAMENT

Dense white jade, of soft, lustrous polish, carved in representation of two storks, on a single base, one standing, the other squatted at his feet. The standing bird, on one foot, with head turned over his back, holds in his beak a sprig of the peaches of longevity, carved in bold relief, and beneath him is a tangled growth of the sacred fungus, in undercutting and openwork, on which he poises the foot that is folded under him. On one side the fungus has a naturalistic brownish tinge, an influence of ferrous corrosion on the stone in its bed. The feathers of the birds are engraved.

Height, 6 inches.



30—ELABORATE INCENSE BOX IN WHITE JADE

Carved as a tall, standing phoenix, amid twisted growths of the sacred fungus so treated as to yield also a rockery effect, in undercutting and openwork. This treatment is carried up midway of the bird's deep body, where at breast and drooping tail stems of the fungus project and curl upward, forming handles in which are suspended two loose rings. This part of the body is finished as a vase with rounded shoulder and flange lip, the interior being the incense receptacle. The upper part of the bird forms the cover, the wings extending well down over the sides, giving it stability. With neck erect, the phoenix's head is turned back over its body, with a large fungus branch held in its beak, carved in conformity with the openwork below. Pure translucent white jade with mottlings as of melting snow, with a brilliant polish.

Height, 7 $\frac{1}{8}$ inches.



31—FEI-TS'UI JADE CENSER

In ancient bronze tripod form highly elaborated. The body, cylindrical and shallow, with flat shoulder and flanged lip, has just under the base line and slightly retired an apron of pendent scallops or foliations, of serrate outline, and rests upon three tall monster-head feet, the toes carved with a figure resembling both a palmette and an adaptation of the *ju-i* scepter design. The traditional handles are grotesque animal or bird heads between wings that might be bat wings or treatments of the nelumbian lotus leaf, the heads supporting loops from which depend loose rings. In addition, midway of each side are two small ornamental handles—floral loops, each supporting a small loose ring. The body is carved in low relief with the *t'ao-t'ieh* ogre lineaments and details of the thunder scroll. The conical dome cover, with bulbous lantern, has a torch, or broad knob finial, carved and pierced in the form of five dragon-heads facing outward from a pentagonal opening at the top, each supporting a loop with pendent loose ring. The low relief ornamentation of the dome is congruent with that of the body. The whole in mottled light emerald-green and grayish jade of delicate translucence, with a bright polish.

Height, 5 $\frac{3}{4}$ inches; width across handles, 4 $\frac{7}{8}$ inches.

32—FEI-TS'U JADE ORNAMENT



No. 32

Delicate and brilliant light emerald-green jade mottled with white and touched with light yellow, in the general shape of an enlarged spear-head in upright position, carved with the figures of a lady standing, carrying a flower basket in one hand and a peony spray in the other, and a boy seated or kneeling beside her with a vase from which issues a scrolling leaf. The two figures are in an openwork bower, in which appear peonies, a peach tree in bearing, an ornamental banana tree, the sacred fungus growing from rockery at the base, and over all a phoenix swooping toward the lady's shoulder, bearing a branch in its beak. Bright polish.

Height, 7¾ inches.

33—WHITE JADE DISH

Shallow ovoidal bowl with delicate out-turning lip, on a low foot.

Greenish-white jade with soft mottlings, thin and brilliantly polished, transparent to the degree that fair-sized black type can be read through it. Unadorned, except that there is a finely incised seal mark underneath.

Diameter, 6¾ inches.

34—WHITE JADE DISH

Companion to the preceding and of the same dimensions.

35—ROCK CRYSTAL VASE

Wedge-shape, the broad faces convex and the narrow ones flat, on a low foot shaped in conformity: abrupt, sloping shoulder, and wide neck with two animal-head loop and loose ring handles. Dome cover with oblong knob finial broadly faceted. Decoration, a single stem of the *polyporus lucidus* on the obverse of neck and body, each engraved in line. Brilliant polish.

Height, 5¾ inches.



36—FEI-TS'UI JADE CENSER

Cauldron-shaped but lobed in melon-form, on a low flange foot of foliate outline in conformity with the lobes; two phoenix-head loop handles, undercut and pierced, supporting loose rings. Insetting dome cover, solid, with a broad knob finial carved and pierced in the form of a coiled dragon in possession of the jewel of omnipotence. The whole exterior of body and cover carved in low relief with floral designs and scrolls, of lotus origin, the flower highly conventionalized. Clouded emerald-green jade of varied note, with streaks of brown; translucent, and when held to the light the deeper green cloudings appear as soft as the richest moss of the woods. Bright polish.

Height, 5 inches; width across handles, 7 inches.



37—FEI-TS'UI JADE CENSER

Oblong and deep, on four animal-head retreating feet with inverted flutings to the claws. Two monster-head loop and loose ring handles. Pyramidal cover, truncated, surmounted by a dragon carved in the round. On the shoulder of the obverse, an archaic tiger, scrolled, and carved in high relief and undercut. Both cover and body boldly carved in relief with the archaic dragon-scroll in its angular form, after the manner of ancient bronze ornamentation. The jade largely a soft and delicate gray-white, with mottled areas of brilliant emerald-green. Carved teakwood stand with silver inlay.

Height, $5\frac{3}{8}$ inches; length, 5 inches.

38—WHITE JADE PLATE OR SHALLOW DISH

Ovoidal with lightly expanding lip, on a low foot. Semi-transparent gray-white jade, thickly flecked with snow-white. Luminous polish of mirror quality.

Diameter, $8\frac{1}{4}$ inches.

39—ROCK CRYSTAL PITCHER-VASE WITH COVER

Flattened form on an oval spreading foot, with narrow shoulder and abbreviated neck, and mounting spout, with which the elongated, domed and curving cover is carved in conformity. Clear rock crystal, brilliantly polished. On the cover is a sprawling monster, carved in relief and undercut, and on the front of the pitcher another animal is carved in bold relief. The handle is in the form of an archaic dragon, carved in the conventional angular dragon-scroll form, the angles pierced, running vertically nearly the whole length of the pitcher, the monster's chin resting on the rim and his muzzle fitting into the rim of the cover. Under the spout is an animal-head loop with loose ring.

Height, 6½ inches.

40—ROCK CRYSTAL VASE WITH AGATE COLORINGS

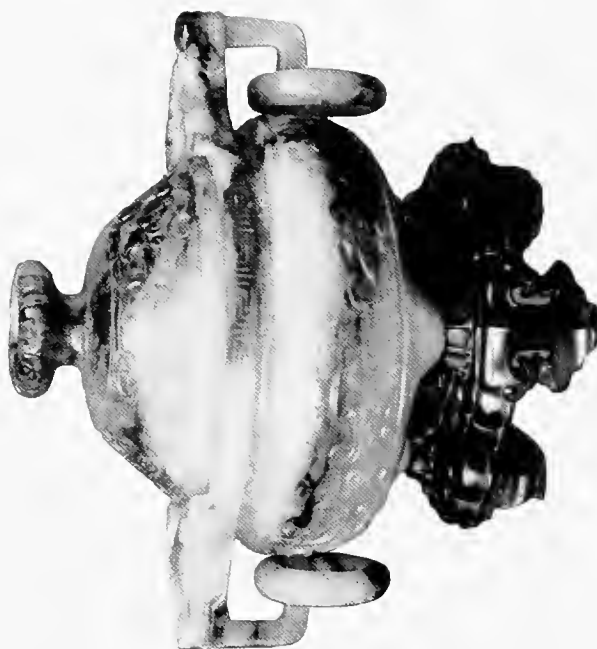
The vase, in clear rock crystal brilliantly polished, is in flask shape with sloping shoulder and wide neck, and stands upright within the embrace of flourishing lotus plants carved in heroic relief and widely undercut. These, presenting curling stems and spreading leaves, with bud, cupped blossom and seed-pod, are partly in clear crystal and in parts colored a delicate yellow and mottled agate-red. In a large open leaf a mandarin duck is couched and on the other side are birds pecking at branches. The dome cover is in hair crystal of rich agate-red tinge, and is surmounted by a sitting bird holding a spray in its beak.

Height, 57⁄8 inches.

41—WHITE JADE COVERED BOWL

Translucent gray-white jade, mottled as with mountain snows, or with banks and strata of pure white cumulus clouds. The bowl is ovoidal and of graceful curvature, with lightly expanding lip, and cylindrical foot, and the cover is inverted saucer-shape, the slightly spreading foot of the saucer supplying the handle. The inner lip of the bowl is very carefully carved, giving the in-setting cover a secure fit. Soft, luminous polish on both surfaces of both pieces.

Height, 45⁄8 inches; diameter, 6½ inches.



No. 42—FELTS'UI JADE ALTAR SET

42—FEI-TS'UI JADE ALTAR SET

Three pieces. Shallow ovoidal incense burner on three low stump feet, with narrow shoulder and flange lip, and broad, projecting, flat, animal-head handles, from which depend right-angle loops sustaining loose rings; dome cover with broad knob finial, carved with a conventionalized petal border overlapping the knob. Both cover and bowl carved in low relief with conventional ornamentation after the patterns traditional on the ancient bronze vessels. The same type of ornament, involving conventionalizations of animal lineaments, adorns the low dome cover of the semi-globular box, the bottom of which is left plain, and the body of the wide-necked ovoidal vase, which has two elephant-head and loose ring handles and a low flange foot. The vase is further carved with a border of palmations on the neck and a conventional petal border at the base, in low relief. In all the pieces the jade is in broad mottlings of emerald notes, cloud-white and rich black, with a bright polish.

Height of vase, $4\frac{7}{8}$ inches; diameter of box, $2\frac{3}{4}$ inches; height of incense burner, $4\frac{1}{2}$ inches; width across handles, $6\frac{3}{4}$ inches.

(Illustrated)

43—WHITE JADE ALTAR SET

Three pieces: tripod incense burner with cover, covered box and slender vase. The tripod is after the type of ancient bronzes, in cauldron shape compressed laterally to elliptical form, with two upright, out-curving handles, and resting on short, stocky, animal-head feet. Decorated about the body with a conventionalization of the *t'ao-t'ieh* ogre motive, carved in pronounced relief. The dome cover is delicately carved in conventional scroll motives, and the knob finial in the form of a flower. The vase is of flattened gourd-shape with bulbous tall neck and straight lip, on a low pedestal foot, and is carved in low relief with conventional floral designs. The ovoidal box with dome cover and low foot is similarly carved with other floral motives.

*Height of tripod, $6\frac{1}{4}$ inches; of vase, 5 inches.
Length of box, $2\frac{3}{4}$ inches.*

44—JADE STATUETTE OF BOY

Dense gray-white jade partly translucent, with fleeting blue-gray and greenish tinges, carved as a standing Chinese boy in characteristic robes. With feet turned somewhat toward the left and body to the front, his head is turned toward the right and he looks downward with a quiet smile. He holds with both hands a long stem of the lotus, conventionalized, which passes over his right shoulder and around his back to the opposite shoulder. Soft, bright polish. (In glass case.)

Height, $6\frac{1}{4}$ inches.

45—POLYCHROME HYDRANGEA BUSH IN WHITE JADE POT

With leaves of mottled, translucent green jade, the veins incised, the hydrangea bush displays nine flower clusters in translucent white and opaque green jade, pink tourmaline, carnelian, lapis, coral, and varicolored quartz, all brightly polished. At its foot is a fungus growth in rock crystal, a figure in white jade, a coral chrysanthemum bush with bluish kingfisher feather laid upon openwork gilt leaves, and small ground flowers in green jade carved as miniature openwork medallions. The jardinière is an ovoidal bowl of gray-white, translucent jade, incised underneath the foot with the seal mark of Ch'ien-lung. Carved teak-wood stand with silver and tinted ivory inlay.

Height of bowl, 2½ inches; diameter, 5¾ inches; total height, 10 inches.

(Illustrated)

46—MINIATURE GARDEN IN CH'ÏEN-LUNG CLOISONNÉ JARDINIÈRE

A small pomegranate tree in bearing the principal object, with three of the fruits in turquoise, a fourth in pink tourmaline, and blossoms in white jade. A peach in clouded pinkish quartz and a sprig of the Buddha's-hand citron in greenish water-white quartz also sprout from the tree, with a flower in coral. Growing below are a pink rose, plants of the sacred fungus in lapis-lazuli, berries and various flowers in jade, coral, turquoise and other materials. The jar is in inverted bell-shape, on three short bulbous feet, all in Ch'ien-lung cloisonné enamel.

Height of jar, 3¼ inches; total height, 9¾ inches.

(Illustrated)

47—MINIATURE GARDEN IN CLOISONNÉ JARDINIÈRE

Companion to the foregoing, differing slightly in details.

Height, 10½ inches.

48—JADE JARDINIÈRE OF THE FLORAL GENTLEMEN

White jade vase of large disc form; Ch'ien-lung. Both faces carved in light relief with conventional scrolls, and inlaid with detached blossoms in malachite, lapis-lazuli, coral and tourmaline. In the jar a group of sprigs, in jade, tourmaline, and kingfisher's feathers laid on gilt leaves, representing the orchid, chrysanthemum, bamboo and plum, called by Chinese "the four gentlemen of the flowers."

Height of vase, 6⅞ inches; diameter, 5¾ inches; total height, 17 inches.

(Illustrated)



No. 45



No. 48



No. 46



49—WHITE JADE VASE WITH COVER

Thibetan workmanship. Flattened and elongated flask-shape with tall, incurvate neck, and deep, spreading foot: leaf-scroll loop handles with loose rings: dome cover with knob finial. Gray greenish-white jade with bright polish. Carved in relief with a deep base border of curling leaves of the nelumbian lotus, from which issue on both faces graceful floral conventionalizations, and at each side lotus flowers in conventional form in bolder relief. Both neck and foot carved with a continuance of the leaf motive, and the cover also.

Height, 9 $\frac{3}{8}$ inches.



50—LARGE ORNAMENTAL AMBER COUPE

Somewhat in the shape of a deep ovoidal bowl with the sides pinched almost together, giving an oval perimeter, and the foot elongated laterally by the same compression. The solid body of the cup proper appears in rich dark brown amber, brightly polished, within a profusion of openwork carving in light golden and golden-brown amber, picturing pine trees and palms, and other trees, rocks and mountain sides, and figures bearing a bunch of fruit on a pole, a spotted stag and doe and a horse-man, and branches of the pines cross the top of the cup.

Height, $4\frac{1}{4}$ inches; length, 8 inches.

51—WHITE JADE VASE WITH COVER

Heavy white jade of delicate greenish translucence, brilliantly polished. Flattened flask-shape with wide neck and upright lip, and dome cover with knob finial. Two dragon-head loop handles with loose rings. Rocks and flowering trees in high relief surround the vase, with birds on the ledges and among the branches, and on the reverse a tall spray is carved in slight relief. The cover and its knob finial are surmounted by an openwork carving presenting a branch of blossoms on which a bird is perched.

Height, 9 inches.

52—JADE CHRYSANTHEMUM

In a K'ang-hsi vase of cloisonné enamel. Plant leaves in green jade, the blooms in white jade, coral and lapis-lazuli. The vase is in quadrangular beaker form; its corners and the middle-sides have dentated ridges after the manner of the ancient bronzes. The narrow, projecting mid-band displays eight archaic dragons, in vermilion on a turquoise ground, and two more of the dragons, scrolled, appear in the same color and on the same ground just beneath the lip.

Height of vase, 6½ inches; total height, 18 inches.

53—ROCK CRYSTAL VASE: LOHAN AND TIGER

An elongated pear-shaped vase on a retired circular foot supports on one side a carving almost as large as itself, depicting a Lohan seated astride a tiger, the rider grasping an outstanding fixed ring in the place of a neck-handle on the vase, and the tiger's tail curled around to connect with a fungus branch on the back, thus forming a loop handle lower down. Dome cover with a crouching monster in relief with undercutting, as finial. Brilliant polish.

Height, 5½ inches.

54—MINIATURE GARDEN IN CHAMPLEVÉ JARDINIÈRE

Red coral trees in natural form and leafless, grow among green and white jade chrysanthemums and other flowers, in a garden where a small figure strolls, in white jade, and plants of the sacred fungus come up in water-white quartz and amethyst. A coral bird is perched on one of the trees. The garden is bedded in a jar of champlévé enamel, of quatrefoil shape, elongated, on four scepter-head feet. The enamel decoration is in dark purple-blue, turquoise-blue, turquoise-green, red-brown, white and a purple-pink, and in the form of conventional flowers and floral and angular scrolls.

Height of jar, 3 inches; total height, 10½ inches.

55—MINIATURE GARDEN IN CHAMPLEVÉ JARDINIÈRE

Companion to the preceding, with one of the trees a light pink coral and the other a dark red, and with minor differences of detail. Same dimensions.

56—JADE ROSE BUSH IN CINNABAR LACQUER VASE

Three roses bloom in clouded pink tourmaline, and one is in bud in the same material, while another full-blown rose is in white jade, and the leaves are in green jade, their edges finely serrated. The vase is octagonal, having four broad and four narrow sides, with an ample, box-like body, and underbody slanting in to a spreading foot; broad, sloping shoulder, with full neck and flaring lip. From foot to lip each face has seven variously shaped panels of cinnabar lacquer, carved in cavo-relievo with varied floral sprays and landscapes with figures and garden balconies. The gilt foot and lip have incised borders in chevron pattern.

Height of vase, 8 inches; total height, 18½ inches.

57—JADE "LOTUS POND" IN CH'ÏEN-LUNG PORCELAIN JARDINIÈRE

The lotus in bud and seed-pod and opening flower grows in a luxuriant clump in a "dry pond," the buds and flowers executed in yellow-gray jade, the seed-pods in *fei-ts'ui* jade, and the curling leaves in a soft variety of greenish jade, from pale to dark in color. Small Chinese lilies and other plants appear among the lotus stalks, in white jade, pink tourmaline, coral and green-tinted ivory. The jardinière or pot containing the "pond"—whose surface has a curiously moist look, as of a marshy place—is of dense white Ch'ien-lung porcelain, modeled as an enlarged lotus flower, the petals worked in light relief and appearing pink, white and yellowish-green, with various notes of pink predominating, in enamel color.

Height of jardinière, 3½ inches; diameter, 7¼ inches; total height, 11¼ inches.

58—JADE "LOTUS POND" IN CH'ÏEN-LUNG PORCELAIN JARDINIÈRE

Companion to the preceding.

Total height, 12 inches.



59—WHITE JADE CENSER

Rare white jade polished to mirror brilliancy, with snow-like translucence and a soft, beguiling lustre. Carved after the form of ancient bronzes, with a cauldron-like body on three squat and heavy cabriole legs, flat, flanged lip, and two elaborate loop handles with loose rings. The handles spring as a thick lotus stem from the sides, the stem enlarging and supporting leaves, flowers and seed-pod, carved in relief, underneath, pierced and etched. The dome cover is surmounted by a broad knob finial carved and pierced in a lotus motive. Silver inlaid teakwood stand.

Height, 7 inches; width across handles, 8 $\frac{3}{8}$ inches.

60—JADE MOUNTAIN

Greenish-gray-white jade, dense and heavy, with a pale green translucence, having the shape of a mountainous rocky wall irregularly arched. The face is carved with trees in relief, and over the ledges are glimpsed the branching ends of other foliage, and in a small cavern at the base, crossed by a rock bridge, a waterfall descends, its stream curling in waves at the bottom. On the reverse fungus grows on the ledges. On the upper left of the face four characters or devices are lightly incised.

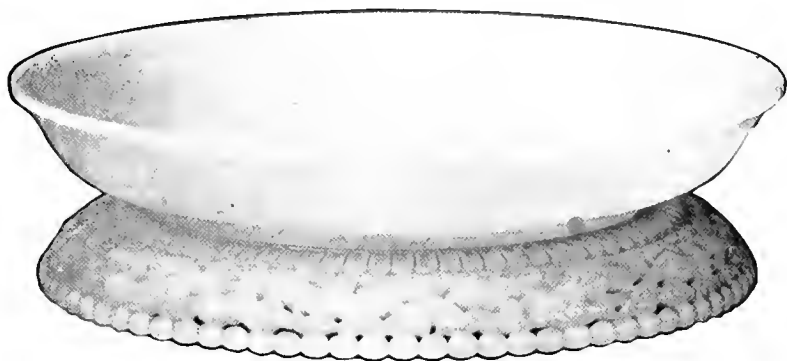
Height, 9 inches.



61—WHITE JADE MOUNTAIN: A RETREAT OF SHOU-LAO

Pure white jade, of greenish translucence against the light, of a softly lustrous, caressing aspect, carved and pierced as a mountain grotto, rocky, where only the pine tree speaks for vegetation. The rocky slopes are felicitously streaked with the brown of iron-rust percolations. Within the grotto, carved in high relief, appear the god of longevity, holding his emblem, the peach of immortality, and the Taoist immortal Lan Ts'ai-ho carrying his basket of flowers, the two apparently in amicable conversation, both smiling. Below, a stag looks up with a branch of the sacred fungus, another emblem of longevity, while on the back two storks, servitors of the immortals, on ledges of the rock at different altitudes, look up and down at each other.

Height, 8 inches.



62—WHITE JADE FRUIT DISH

Shallow ovoidal form, the rim lightly expanding carved with the conventional low cylindrical foot, but under this is a broad and deep convex foot, spreading almost as far outward as the rim of the dish proper, and carved in openwork. The dish is unornamented save for a lightly incised border on the inner side of the rim. The carving of the large foot presents first a petal border, carved in the solid, followed by a pierced band representing five flying bats among cloud scrolls, the whole resting on a beaded base. Gray-white jade with soft polish.

Height, $2\frac{1}{2}$ inches; diameter, $9\frac{1}{4}$ inches.

63—BEGONIA IN CHAMPLEVÉ JARDINIÈRE

Broad, serrated leaves of brightly polished green jade, and blossoms of clouded mauve-pink tourmaline. Under the plant a lapis-lazuli rock. The jardinière is of polyfoliate outline, with outstanding flat rim having a raised lip, and deep, spreading foot. The gilt rim is engraved with a floral scroll border and the lip is bordered with incised key-fret. The body and foot are ornamented in champlevé enamel with small blossoms and scrolls in turquoise and dark lapis blue, and set into the body are eight quadrilateral panels of Lang-yao porcelain, each finely incised with a poem of the Emperor Ch'ien-lung.

Height of jardinière, $3\frac{1}{2}$ inches; diameter, $6\frac{3}{4}$ inches; total height, 12 inches.

64—BEGONIA IN CHAMPLEVÉ JARDINIÈRE

Companion to the preceding; same dimensions.



65—JADE PEAR TREE IN CLOISONNÉ JARDINIÈRE

A Chinese pear tree (*pirus spectabilis*) in blossom, its leaves green jade with serrate edges and incised veins, its blossoms white jade and mottled pink tourmaline, with centers of *fei-ts'ui* jade, tourmaline and other stones. In the garden below are flowering shrubs in green and white jade, carnelian and red quartz, two figures in white jade, one of them between two swans, and a fungus in rock crystal and a rock of lapis-lazuli. The jardinière is of polyfoliate contour, on four scepter-head feet, the feet and broad rim in gilt deeply engraved with floral scrolls. The cloisonné enameling of the body is in royal and turquoise blue, pale green, deep vermilion, white and pink, worked in floral medallions of foliate outline and a richly ornamented ground. The enameling is continued underneath the foot.

Height of jardinière, 4 inches; greater diameter, 8½ inches; total height, 18 inches.



66—LARGE FEI-TS'UI TRIPOD CENSER

Beautifully mottled emerald and vaporous-gray translucent jade, brilliantly polished. Large-bodied cauldron shape, on three cabriole legs. At the shoulder two large ogre-heads, carved, pierced and engraved, with elephant-trunk loops supporting large loose rings, and at the sides of the body midway between these handles two smaller handles with loose rings. The flattened top of the dome supports two Fu-lions in the round, roaring.

Height, 10 inches; width across handles, 9½ inches.

67—CHLOROMELANITE VASE

In tripartite form, carved as three bamboo trunks, cut off at different heights from the ground and hollowed, partly enwound by wandering and gnarled trunks and branches of pine and plum trees. At one corner a phoenix is standing, with a blossom of the rock peony in its beak. The whole in bold carving, and of graceful, naturalistic form, in this beautiful variety of jadeite with its wonderfully rich, deep, mottled green, showing patches of a fine mirror-black. Carved teakwood stand with elaborate silver inlay.

Height, 6 inches; length, 7¼ inches.



68—WHITE JADE BOWL

Ovoidal and deep, with flat foot slightly recessed underneath, and flat, in-turned rim. Gray-white, translucent jade, the exterior carved in bold relief with three- and four-clawed dragons emerging from a turbulent sea which beats upon outstanding rocks, in pursuit of the flaming jewel. Has teakwood stand elaborately carved in openwork with dragons among waves.

Height, 3 inches; diameters, 8 inches and 6 $\frac{7}{8}$ inches; height on stand, 6 inches.

69—GREEN JADE HANGING VASE

In flattened pear-shape, with spreading foot, and two rectangular loop handles, or ears, by which the vase swings from a heavy bail handle, the depth of whose long loop equals the height of the vase itself—the whole carved of a solid block of jade, and inseparable; dome cover with a flattened-elongated knob handle. Dense green jade of rich color quality, with numerous black fleckings, translucent and brilliantly polished. Carved in tangible relief with scepter-head forms, lotus petals, S-scrolls, and a semblance of ancient animal-head features. In elaborate arched stand, of teakwood, inlaid, carved with lotus and wave forms, and in openwork with dragons and fungus scrolls.

Height, with handle, 10 $\frac{1}{2}$ inches; height of stand, 18 $\frac{1}{4}$ inches.



70—WHITE JADE DRAGON VASE WITH COVER

Pure white translucent jade with unctuous surface and softly luminous polish. Flattened globular bottle-shaped, on a low spreading foot, with two elephant-head and loose ring handles. On obverse and reverse a medallion displaying a dragon and the elusive jewel, and the eight Buddhistic emblems of happy augury.

Height, $9\frac{3}{8}$ inches.

71—WHITE JADE VASE

Dense jade, of greenish-white tone, with an unctuous surface and soft polish. Flattened ovoidal form with high shoulder and wide neck, and dome cover with knob finial. It rests within hollowed rocks, from among which springs a wild plum tree, the tree and blossoms carved in bold relief and undercut. On the reverse a branch of the sacred fungus and at one side a bird, while on the obverse another bird looks up at its mate.

Height, $9\frac{1}{8}$ inches.



72—WHITE JADE VASE WITH COVER AND GREEN JADE STAND

Flattened ovoidal, with spreading foot, two dragon-head loop and loose ring handles, and dome cover with a fixed rectangular bail handle on which play two small loose rings: all of pure white jade brilliantly polished. The cover is carved with a border of down-pointing fluted petals and incised with a fret border. The vase is encompassed by two conventional double-petal borders, at shoulder and base, with broad animal-heads between them on both obverse and reverse, all in low relief, and on the neck is a border of palmations in three tiers, carved in low relief and etched. The stand, of dark green jade, is carved with a petal border and conventional designs.

Height, 10¾ inches; with stand, 12½ inches.

73—PEONIES IN CH'ÏEN-LUNG GOLD LACQUER JARDINIÈRE

Green jade leaves, and eight large, wide open blossoms in light grayish-yellow, delicate *fei-ts'ui* and gray-black jade, malachite, lapis-lazuli, coral, and clear golden and clouded amber. Chrysanthemums in carnelian and opalescent agate grow at one side, near a quartz rock of aquamarine hue, and there is another plant in green jade and clouded amber and a fungus in rose quartz. The jardinière is oblong in form, of foliated contour, in Ch'ien-lung gold lacquer, ornamented with the rock peony and wild plum tree in blossom, lilies, morning-glories, the bamboo and other forms, and with scrolls, all in light relief. Four scepter-head feet.

Height of jardinière, 4¼ inches; length, 12¼ inches; width, 9½ inches; total height, 16½ inches.

(Illustrated in Color—see Frontispiece)

74—PEONIES IN GOLD LACQUER JARDINIÈRE

Companion to the preceding, of the same materials and dimensions.

75—MINIATURE GARDEN WITH FIGURE, IN CINNABAR LACQUER JARDINIÈRE

A broadly-branching fan-shaped tree of snow-white coral is the principal ornament of the garden, and on different branches are perched three birds, two in pink coral and a larger one in smoke-crystal. Attached to the tree is a lizard-like pink coral dragon in climbing attitude, and in front is Shou-lao, god of longevity, also in pink coral, with his emblem the peach of immortality, and his staff carved with a monkey head, emblematic of the simian who plucks the peaches for him from their high trees in the land of the genii. Shou-lao stands between iris and rose plants in green and white jade and tourmaline. In the rear is a malachite rock and a chrysanthemum bush with flowers of lapis-lazuli, carnelian and white jade. Lapis-lazuli ground. The jardinière is of elongated quatrefoil form carved with a lotus scroll, lotus flowers and scrolls, sages and attendants.

Height of jardinière, 3¾ inches; diameters, 10½ inches and 9 inches; total height, 16 inches.



76—FEI-TS'UI JADE HANGING VASE

In flattened pear-shape with slender neck, the body emerging from the back of a sitting phœnix beneath which are openwork scrolls. On the neck two loop handles in archaic dragon scroll swing the vase from a long, deep bail handle whose arched top is carved and pierced with the forms of two dragon heads, jaws to jaws, about a pierced disc that may represent the coveted jewel. From one arm of the bail a chain of double links connects with the cover of the vase, which is lightly carved with monster-features and scepter-heads, and the monster-features appear again in low relief in a band encircling the neck. The phœnix's wing feathers are carved in relief, and its tail feathers carved and pierced, and it holds in its bill a branch, below which a loose ring hangs from a loop connecting with the bird's neck. Beautifully mottled *fei-ts'ui* jade, in emerald notes and soft fog-gray, brilliantly polished. Hung in an arched ivory stand carved with dragons and fungus scrolls.

Height, 11 inches; height of stand, 15½ inches.



77—JADE AND AMETHYST PEACH TREE IN CH'IA-CH'ING CLOISONNÉ
JARDINIÈRE

Large and small peaches to the number of nine, carved in brilliant amethyst of varying hue, and two peaches of dense green jade, grow on a tree of translucent green jade leaves. Below are blossoming shrubs in turquoise, green jade and clouded amber, and a kneeling figure in agate and a fungus in crystal. The jardinière is oval, with flat rim, and stands on four low feet formed by the lower trunks of peach trees whose extensive branches course around the jar in bold relief, bearing nine peaches. The fruits have a lightly stippled surface.

Height of jardinière, $3\frac{3}{4}$ inches; diameters, $9\frac{1}{4}$ and $6\frac{1}{2}$ inches; total height, $16\frac{1}{4}$ inches.

78—JADE AND AMETHYST PEACH TREE IN CH'IA-CH'ING CLOISONNÉ
JARDINIÈRE

Companion to the preceding, with the amethyst peaches numbering seven in place of nine, and the amber shrub replaced by a bush of white jade and pink tourmaline blossoms.

Total height, 15 inches.

79—ARBOR OF FLOWERS AND FRUIT IN WHITE PORCELAIN GARDEN STAND

The arbor is climbed and overhung by a gourd vine in bearing, and growing within and about it are blossoming shrubs and bushes with berries. The leaves are of malachite, white jade and carnelian, the double-gourds of green jade, moss agate, carnelian and amber, and the berries and blossoms of coral, carnelian, white jade, seed pearls, and kingfisher feathers. The stand or jardinière is quadrilateral, with projecting lip, modeled as resting within an open-topped bow-legged table, the table legs on a projecting base which in turn is supported on four low flat rectangular feet whose inward outline is a quadrant. The stand is of white porcelain, and bears underneath its recessed foot the Imperial seal mark of Yung Chêng, incised.

Height of stand, 4 inches; diameter, 6½ inches; total height, 14 inches.

80—JADE STATUETTE OF KUAN-YIN

Gray-green jade of unctuous surface and lustrous polish, with slight translucence, carved as a representation of the goddess of mercy seated on a lotus throne supported on deeply carved foliated scrolls. She wears her cowl and headdress, earrings and necklace, and both hands and feet are crossed and folded under her robes. At her right is a vase of flowers and at her left a bundle of books.

Height, 10½ inches.

81—ROCK CRYSTAL VASE WITH COVER AND STAND

The vase is in mammoth cup form, deep, on a low pedestal foot, with narrow flattened shoulder and flanged lip, and wide mouth; bell-shaped dome cover with hollowed knob finial. The stand is in squat ovoidal jar form, the top solid, with flanged lip, and rests on six scepter-head feet. The whole brightly polished, with brilliant luster. The cover is carved with four bats, its handle with a lotus-petal border. The petal border appears again on the shoulder and base of the vase, which has two loop and loose ring handles, presenting animal features, the scepter-head and fungus, and scrolls. Each face of the vase is carved in bold relief with the twin figures representing the god of love.

Height complete, 12 inches.



82—WHITE JADE VASE WITH COVER AND GREEN JADE STAND

Flattened ovoidal form with spreading foot, wide neck and expanding lip, and two animal-head loop handles with loose rings; dome cover surmounted by a Dog Fu carved in the round, as handle. Pure white jade with a brilliant polish. Carved on both faces with plum trees in blossom, in bold relief, springing from among rocks. On foot and lip, and also on rim of cover, incised fret borders. The stand, in dark, mottled green, is in broadly elliptical pedestal form, with conventional ornamentation, on four scepter-head feet.

Height, 11 $\frac{1}{4}$ inches; with stand, 13 inches.



83—WHITE JADE DRAGON AND PHOENIX VASE WITH COVER

Pure white jade of delicate greenish translucence, the vase proper brilliantly polished and the accessories showing a softer polish. The vase is of ovoidal form on a pedestal foot, with wide neck and expanded, thickened lip, the whole flattened. Its dome-shaped cover is surmounted by a three-clawed dragon carved in the round, with spinose back humped and his scales etched, and there are two dragon-head loop and loose ring handles connecting neck and shoulder. The vase rests on and within open-work rocks, on which at one side a tall *feng-huang* carved in the round is perched, beside a rock peony tree and holding a stem and blossom of the peony in its bill. At the opposite side a plum tree is growing among the rocks. On the reverse of the vase is a contorted flying phoenix carved in bold relief. Has carved and tinted ivory and teakwood stand.

Height, 9½ inches; with stand, 11 inches.

JADE AND AMBER PEACH TREE
IN CLOISONNÉ JARDINIÈRE





86. CLOISONNÉ DRAGON AND PHOENIX VASE WITH COVER

Of a pale greenish translucence, the vase proper is finely polished and the accessories showing a softer polish. The vase is of oval form on a pedestal foot, with wide neck and squared, thickened lip, the shell beveled. Its domed cover is raised, surmounted by a three-clawed dragon carved in the round, with spinose back humped, and its scales carved. The dragon has a long looped tail, long slender, continuing round the shoulder. The vase is decorated with open-work rocks, on which are carved a pair of birds, a phoenix on the right and a dragon on the left, each with a long tail. The dragon is carved in the round, with a long looped tail, long slender, continuing round the shoulder. A pair of birds, a phoenix on the right and a dragon on the left, each with a long tail, are carved in the round, with a long looped tail, long slender, continuing round the shoulder. The vase is decorated with open-work rocks, on which are carved a pair of birds, a phoenix on the right and a dragon on the left, each with a long tail. The dragon is carved in the round, with a long looped tail, long slender, continuing round the shoulder. A pair of birds, a phoenix on the right and a dragon on the left, each with a long tail, are carved in the round, with a long looped tail, long slender, continuing round the shoulder.

Height 10.5 inches. Width 4.5 inches. Depth 4.5 inches.



84—ROCK CRYSTAL TALL VASE WITH COVER

Large flask shape with stout body, on a high foot of pedestal form, with a broad incurvate neck on which are two dragon-head loop handles supporting heavy loose rings; high dome cover with knob handle. The body is encircled by two narrow strap-bands, carved just below the shoulder and above the base. Clear, brilliant crystal, brilliantly polished.

Height, 13½ inches.

85—ROCK CRYSTAL TALL VASE WITH COVER AND STAND

Magnified flask shape, with high, full shoulder; tapering toward a retired foot; short wide neck and two loop handles with loose rings, below the shoulder, the handles surmounted by bats with spread wings; high dome cover with large knob handle recessed. Heavy, clear crystal, with perfect and brilliant polish on all surfaces.

Height, 14 inches.

86—JADE AND AMBER PEACH TREE IN CLOISONNÉ JARDINIÈRE

Long and slender, delicately curling leaves of brilliant green jade, the veins engraved, and eleven of the peaches of longevity in clear brown, light golden and clouded amber. Below shrubs in white jade, malachite and carnelian, a lapis rock, and a stag in brilliantly polished white jade, holding a fungus stem in his mouth, the branch resting on his back. Pink coral ground. The gilt jardinière is octagonal in its broad rim—an oblong with chamfered corners—and the metal surfaces both of rim and body are ornamented with foliar scrolls in relief, the rim having an incised fret border on its outer side. The contour of the body is ovoidal, recurving to the expanded rim. On each of the eight faces is an applied panel of fine cloisonné enamel, of lapis-blue ground, the ornamentation bats, emblems, and conventional lotus designs in green, white, yellow, black, turquoise-blue and dark vermillion. Four scepter-head feet.

Height of jardinière, 4¾ inches; length, 9¾ inches; width, 8⅞ inches; total height, 18¾ inches.

(Illustrated in Color)

87—JADE AND AMBER CITRON TREE IN CLOISONNÉ JARDINIÈRE

Companion to the preceding, with fruits of the Buddha's-hand citron in place of the peaches.



88—FEI-TS'UI JADE TALL VASE WITH COVER

The jade is dense, heavy and translucent, a smoky gray with tinge of green, and flecks of pronounced emerald-green, and on one face and shoulder shows a broad area of warm russet. The brilliantly polished surface has an oleaginous luster. Tall dome cover above which rise two *ju-i* scepters, each top incised with a Shou medallion and each stem encompassed by a loose ring. Around the neck of the vase is a downward-pointing border of palmations, and on the shoulder of obverse and reverse a bat, emblem of happiness, is carved in high relief. Below the bats are baskets of flowers and fruits, carved in relief and etched, and the sides are ornamented with tall sprays.

Height, 12 $\frac{5}{8}$ inches.



89—PAIR JADE MAGNOLIA TREES IN GILT AND LAPIS-LAZULI
JARDINIÈRES

The delicate leaves of rich green translucent jade, lightly veined by incision, the blossoms exquisitely worked in translucent pure white jade, the graceful petals curling characteristically and the blooms appearing all the way from buds to the widest opened. Below each tree is a flowering bush in green jade and white and red carnelian; on the coral ground beneath one tree is a stag, standing with head raised looking up at the blossoms, and beneath the other tree is a horse, seated on his haunches, with fore body partly raised, also looking upward. Both animals are carved in pure white jade with brilliant polish. The jardinières are quadrilateral, on elaborated scepter-head feet, the gilt engraved with floral scrolls and angular lattice on the broad rims, and ornamented in relief with lotus scrolls on the sides and ends, surrounding large slabs of rich lapis-lazuli.

*Height of jardinières, $4\frac{1}{8}$ inches; length, $8\frac{3}{8}$ inches; width, $5\frac{5}{8}$ inches;
total height, $16\frac{1}{2}$ and 17 inches.*



90—AMBER AND JADE CITRON TREE IN CH'ÏEN-LUNG LACQUER
JARDINIÈRE INLAID WITH MOTHER-OF-PEARL

A dwarf tree with delicate leaves of translucent green jade, bearing fruits of the Buddha's-hand citron in clouded opaque yellow amber with russet touches, and clear and brilliant red-brown and golden translucent amber, together with peaches in the clear amber. Below is a hydrangea bush with flowers in opalescent agate, *fei-ts'ui* jade, coral and carnelian, another flowering shrub in white jade, and a white jade figure, on a pink coral ground. The jardinière, oblong on four low feet, is of brown and black lacquer, with an intricate mosaic inlay of dark-toned mother-of-pearl. On each face this inlaid ground encloses a gold lacquer panel also inlaid with mother-of-pearl, in landscape motives.

Height of jardinière, 3½ inches; length, 9 inches; width, 6¼ inches; total height, 16 inches.

91—AMBER AND JADE CITRON TREE IN CH'ÏEN-LUNG LACQUER
JARDINIÈRE

Companion to the preceding.

Total height, 17 inches.



92—GREEN JADE TALL VASE

The ground of the jade a dense smoky-gray, with light-gray cloudings and abundant mottlings of rich forest greens, the whole brilliantly polished. The vase is broad flask-shape, with spreading foot, resting on and within openwork rockery from which issue at opposite sides pine and plum trees, carved in the round and offering service as handles on the body, while other pine trunks spring from the neck under the lip and curling down to the shoulder supply conventional handles there. On one face a long-tailed bird perches on a branch looking toward some blossoms. On the opposite face are two storks carved in high relief, one with a fungus branch in its bill. A goat on all fours surmounts the cover.

Height, 14¾ inches.

93—GREEN JADE MOUNTAIN

Broad, irregularly arched shape, with rounded, bare top. Dense, heavy, opaque jade of a rich, dark green rarely flecked and mottled, and brilliantly polished. The ledged and jagged flanks of the mountain are carved in high relief with pine, willow and plum trees, pagodas, pavilions and broad stairs. Over the top are cloud etchings. Near one side are two characters and a seal, and on the bald top is an inscription of thirty-two characters with seal and signature, all lightly incised.

Height, 11½ inches; length, 11¼ inches.



94—GREEN JADE TALL VASE WITH COVER AND STAND

Dense and heavy opaque jade, a faint translucence detectible in thinner portions in a strong light, with a ground of confused, dense smoke-gray, unusually and effectively mottled with a rich, opulent green of varying quality, and flecked with black. An ancient bronze shape, with heavy body and wide incurvate neck with straight thick lip. Two dragon-head loop handles from neck to shoulder, with large, loose rings. Broad bell-shaped dome cover, with flattened top on which a Fu-lion rampant is carved in the round. Obverse and reverse are carved in low relief with archaic monster lineaments, after the ancient bronze fashion, and the sides with lotus leaves.

Height complete, 19½ inches.



95—FEI-TS'UI JADE PHOENIX VASE

Dense, gray-green jade, with light gray cloudings and the bright kingfisher-green notes, somewhat translucent but opaque in the mass, with a luminous polish. The block is carved as a large *feng-huang*, standing, with tail curled down to the ground, and holding on its back a stout flask-shape vase with dome cover. The cover is surmounted by a small, contorted phoenix, the carving pierced and etched.

Height, 11 $\frac{5}{8}$ inches; length, 10 inches.



96—A VARIED GARDEN

With Ming and Ch'ien-lung productions. Its outstanding feature a tall shaft of rockery in Ming cloisonné enamel, turquoise-blue and deep lapis-lazuli, with the rock strata and fissures indicated by the gilt *cloisons*. Back of it is a wistaria bush of pure white coral, its flowers amethyst, tourmaline and *fei-ts'ui* jade and its leaves malachite. At one side is a hydrangea bush with green jade leaves, and *fei-ts'ui* jade, carnelian and opalescent agate blossoms. A most unusual statuette of Kuan-yin, a Ch'ien-lung work in gilt, stands before the rock. The goddess has a slender, delicately modeled European figure, in clinging European garments of very fashionable suggestion freely revealing the figure lines, and chased and engraved with foliar scroll ornamentation. The gown is sleeveless and décolleté. The garden is set up in an oblong and shallow jardinière, a production in Ch'ien-lung enamel, with rich flower and scroll ornamentation in polychrome, interrupted by panels copied from European paintings in the Dutch manner.

Height of jardinière, 2½ inches; length, 14⅝ inches; width, 9¼ inches; total height, 15⅞ inches.



97—SOAPSTONE STATUETTE OF KUAN-YIN (*Ming*)

In soapstone of richly mellowed color and softly polished waxen surface the Chinese goddess of mercy is figured standing, in a supreme dignity and graceful attitude, her right arm folded across the left, holding in the right hand a folded scroll and in the left a rosary. The goddess stands in a high throne or grotto of rock and bamboo, adroitly carved in ebony.

Height of statuette, 13¼ inches; height with stand, 187⁄8 inches.

98—GARDEN IN MINIATURE, IN CH'ÏEN-LUNG CLOISONNÉ JARDINIÈRE

A large three-trunk tree with numerous ramifying branches, in white coral, dominates a garden of several varieties of plants, including peonies, chrysanthemums and a small pine, in green jade, *fei-ts'ui* jade, carnelian, tourmaline, coral, and white shell. In front is a carved wood figure of a woman, painted in polychrome, standing and carrying a scepter.

Height of jardinière, 4½ inches; diameters, 12¼ inches and 9½ inches; total height, 15 inches.

99—GARDEN IN MINIATURE, IN CH'ÏEN-LUNG CLOISONNÉ JARDINIÈRE

Companion to the preceding.

Total height, 20 inches.

100—SOAPSTONE STATUETTE: KUANG WU, GOD OF WAR (*Ming*)

On a broad base of rockery, deeply carved, a powerful figure is depicted in dignified attitude and of august mien, seated on a higher rock ledge, with left arm bent and hand resting on his thigh, and holding in his right hand at elbow height a rolled up and bound scroll. It is Kuang Wu, otherwise Kuan Ti, the god of war. He wears an imposing headdress, and long mustachios and chin-beard merging into one, and looks downward with a haughty and aloof majesty, eyelids drooping.

Height, 15¾ inches; breadth of base, 11¼ inches.

101—GRAND FEI-TS'UI JADE INCENSE BURNER

Its form suggests a pagoda. In four sections, all of clouded, translucent *fei-ts'ui* jade, each with carved ornamentation painted with gold lacquer and all except the lower section displaying pierced carvings, these also heightened by gold lacquer. The lower section is in shallow cylindrical cauldron-shape, on three massive lion-head feet. This is followed by a deeper cylindrical section with six pierced panels exhibiting dragons and phoenixes among flowers, and between the panels are loop handles in a conventionalization of the lotus motive, each with a loose ring. Follows a short incurvate neck fitting into the molded shoulder. The top section, with six pierced panels picturing birds and insects among flowers, has between them six peony-flower loop handles with loose rings, and is crowned with an openwork broad knob finial in the form of a dragon carved in the round, his beard brushing the jewel of omnipotence. Elaborate two-story ebony stand, carved in openwork.

Height, 15½ inches; width across handles, 13½ inches; height with stand, 21 inches.

102—SMALL BLACK LACQUER BIRD CAGE WITH BRACKET (*Ch'ien-lung*)

In ovoidal lantern shape, with molded circular base on four carved and pierced white jade feet. The flattened dome top has a flat octagonal *fei-ts'ui* jade finial, etched with an angular border and pierced with a swastika symbol. The cage is of lacquered bamboo. Among its ornaments and utilities are *fei-ts'ui* and white jade bats and cups, ivory feeding-tongs, and a white jade vase with tourmaline, *fei-ts'ui* jade, seed-pearl and kingfisher-feather flowers. Hanging-chain of amber, coral and turquoise beads, with rings, and a central ornament of the twin-fish emblem carved in cinnabar lacquer. Dragon-head teakwood bracket.

Cage diameter, 9½ inches; length of chain, 25 inches.

103—SMALL IVORY BIRD CAGE WITH BRACKET (*Ch'ien-lung*)

Hexagonal, on six short tubular feet, the corner posts topped by small knobs, the roof flat with ivory upperwork or cupola surmounted by a turquoise ball and that by an ivory lantern; white-metal hook. Ivory-tipped perches and delicately carved ivory supports for two white porcelain cups with *famille-rose* decoration: one *fei-ts'ui* jade cup. Feed shaft of carved cinnabar lacquer and an exterior ornament of blue quartz carved as a bat. In the hanging-chain are jade rings, carnelian agate and coral beads, a carved ornament of clouded yellow amber, a remarkable carved ivory ornament depicting archaic dragons in relief on an openwork trellis or diaper ground so fine that it is sometimes called ivory lacework, and a long tassel of imperial yellow silk. Teakwood bracket. Has night cover of Chinese silk brocade with scroll ornamentation.

Height of cage with its metal hook, 12¾ inches; diameter, 8¾ inches; length of chain, 20 inches.

104—TORTOISE-SHELL BIRD CAGE WITH BRACKET (*Ch'ien-lung*)

Dome-shaped, with ivory finial of mellow note, carved in openwork with a pair of storks and a pair of four-footed animals under a tree group. The antlers for holding the green vegetable food for the birds are held in place by a double-gourd shaped ornament pierced in minute honeycomb pattern, the whole of ivory; and other ivory ornaments show gourd and melon vines. Blue and white porcelain cups and *fei-ts'ui* jade thumb-ring, for convenience in lifting the cage off its hook. Around the base a cock and hen among plants, a bird on a bamboo branch and ornaments from the hundred antiques, in carved tinted ivory, appliqué. Chain of cloisonné and other beads, cloisonné and white jade rings, and coral tassel.

Cage diameter, 14 inches; height of standard,

105—TORTOISE-SHELL BIRD CAGE (*Ch'ien-lung*)

Octagonal, on four openwork ivory feet carved in the squirrel and grapes motive. The squirrels and grapes appear also in the carved ivory finial and in ornaments about the bars, the perch-ends are carved in the pine motive, and about the black lacquer base are applied ivory carvings in the forms of branches of blossoms and Buddhistic emblems of good augury. Two white jade cups, and a green jade ornament carved in openwork in the lotus motive. Hanging-chain of one white and two *fei-ts'ui* jade rings, with quartz, glass and coral beads.

The standard, with two brackets, on which this cage is exhibited, does not go with the cage but will be sold as a separate lot, No. 106.

Height of cage, to top of loop, 19 inches; diameter, 9½ inches; length of chain, 15½ inches.

(*Illustrated*)

106—RED LACQUER BIRD CAGE (*Ch'ien-lung*)

Low dome-shape with indented top, the indentation sustaining a knob finial of ivory carved in relief and openwork with plum blossoms; white-metal upperwork with phoenix-head loop. Bamboo coated with vermilion-red lacquer. *Fei-ts'ui* jade cup and two porcelain cups in peach-color with pistache interiors. Ivory worm tongs carved with bats, and other utilities and ornaments in ivory and other materials. Around the base plants and insects etched and gilded. Two pendent ornaments in openwork white jade and elouDED yellow amber, with tassels. Four carved ivory feet. Hanging-chain of white, pearl-gray and *fei-ts'ui* jade (and small beads of *fei-ts'ui* glass), with pendants of amethyst, tourmaline, coral and lapis-lazuli.

Height of cage to top of loop, 20½ inches; diameter, 13½ inches; length of chain, 24 inches.

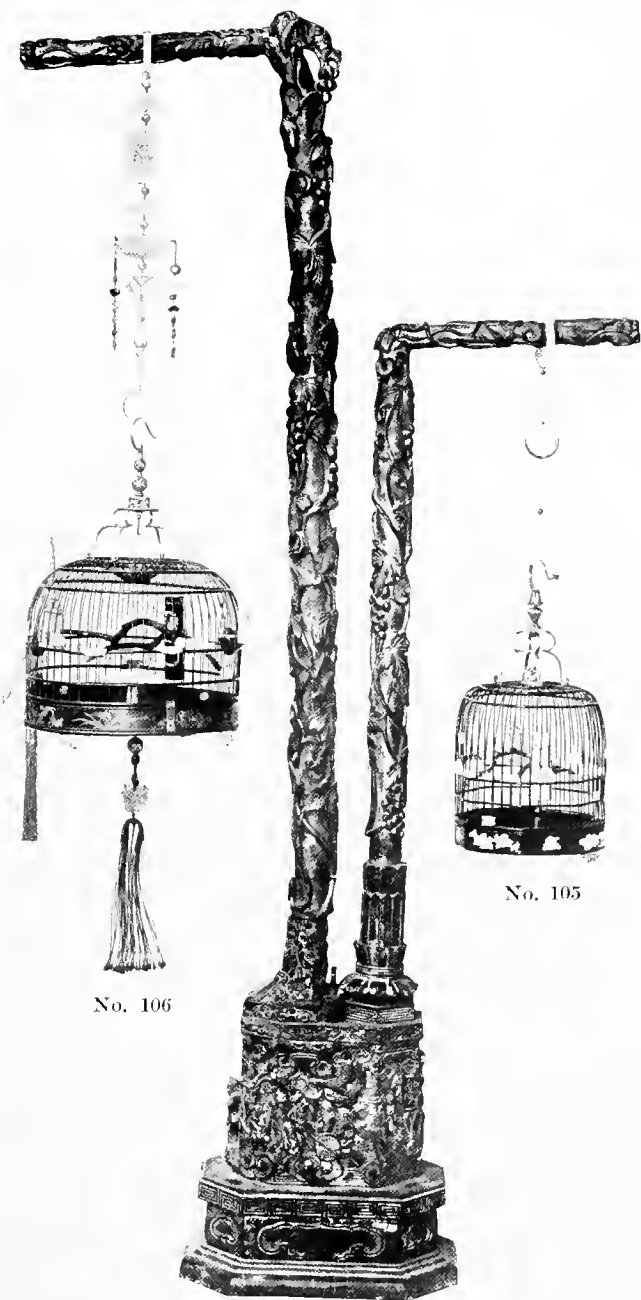
(*Illustrated*)

107—CARVED STAND FOR TWO BIRD CAGES (*Eighteenth Century*)

Two circular posts, bent into divergent right-angle brackets at different heights, set into an elaborated pedestal base, the whole of carved wood coated with brown and gold lacquer. The posts and brackets are carved in high relief with winding grapevines in bearing, and at the angle of the taller post is the traditional squirrel nosing a bunch of the grapes. The base is carved with numerous figures and conventional borders, the figures including Chang Ko-lao, Han Hsiang-tsze, Lan Tsai-ho and Tsao Kuo-kiu of the eight Taoist Immortals.

Height, 6 feet 7 inches.

(*Illustrated*)



No. 106

No. 105

No. 107

108—Ivory BIRD CAGE WITH BRACKET (*Ch'ien-lung*)

Cylindrical, rounding in to a flattened top crowned by a globe finial of sky-blue enamel ornamented with a gilt lotus scroll in relief. Skeleton-cupola of mellow brown ivory, with a white jade canopy of inverted-saucer shape, pierced in a foliar scroll design, surmounted by a lantern or torch of double-gourd form, also in mellow ivory; phoenix-head loop in white metal. The ribs are in natural-color teakwood inlaid with ivory strips, and the base is black lacquer inlaid with geometrical designs in ivory; ivory feet carved and pierced in floral patterns. The profusion of accessories includes an ivory food shaft carved and pierced with a fruit vine in bearing, an ivory center perch formed of a disc borne on the head of monkey-trainer standing on a stump with a simian on his shoulder, ivory worm-tongs carved as a bamboo tree of double trunk, and an ornamental ivory shaft carved as a gourd-bearing vine and supporting flowers and grasshoppers in gilt with seed-pearls and kingfisher-feather ornamentation; cups of *fei-ts'ui* jade, *Ch'ien-lung* porcelain with turquoise-blue glaze, and cloisonné enamel; a *fei-ts'ui* jade thumb-ring, and carved ornaments of turquoise and turquoise-matrix. Hanging-chain of white jade rings and *fei-ts'ui* jade and amethyst beads. This cage has also a novel and unfamiliar implement, a combination sand-sifter and débris scoop of white-metal, in bell form on a long ivory rod-handle.

Cage diameter, 13 inches; chain length, 28 inches.

109—BLACK LACQUER BIRD CAGE (*Ch'ien-lung*)

Dome-shaped, set on a deep base of antique brown lacquer inlaid with flowering vines in mother-of-pearl. The base rounds in in a shallow ovoidal curve to a deep and broad cylindrical foot flaring at the base in bell-form. The cage has a carved ivory finial in the form of a seated goatherd with three goats about him, carved ivory worm-tongs and various other ivory carvings, a feed-shaft of carved bamboo root, cups of white and *fei-ts'ui* jade, and lettuce-green porcelain, and an ornamental basket in gilt and kingfisher's feathers with a long tassel of coral beads.

Cage diameter, 14 inches; height (with base and metal mountings), 26 inches.

110—BLACK LACQUER BIRD CAGE WITH STANDARD (*Ch'ien-lung*)

Ivory perch-ends and floral, fruit and figure ornaments; ivory center post and worm-tongs. Bamboo feed shaft carved in openwork; *fei-ts'ui* jade, blue and white porcelain and *Ch'ien-lung* cloisonné enamel cups. Mirror with white jade back carved in relief with peaches of longevity and having as pendent ornaments carnelian, coral and *fei-ts'ui*-glass beads, a chased and repoussé silver snuff-bottle vase with dragon handles, and a long double tassel of light green silk. Rich, luxurious hanging-chain of white jade, *fei-ts'ui* jade and amethyst (with small beads of *fei-ts'ui* glass), the larger ornaments being a "sounding stone of musical jade" in carved and pierced white jade, and a larger panel of *fei-ts'ui* jade, carved and pierced, with a scroll and Shou medallion designs. Red lacquer stand copied after a *Ch'ien-lung* pattern.

Cage diameter, 14½ inches; chain length, 30½ inches; height of standard, 8 feet.

111—BLACK LACQUER BIRD CAGE WITH STANDARD (*Ch'ien-lung*)

Carved ivory openwork finial representing the peony flower, numerous carved ivory bats about the bars of the cage, and other ivory carvings in the squirrel-and-grapes motive: central post-perch of ivory carved with plum blossoms, and ivory worm-tongs carved with figures among pines and willows. *Fei-ts'ui* jade and blue and white porcelain cups. Teakwood standard with cloisonné top, the base carved in baluster-shaped vase form with heavy dragon-scroll feet.

Cage diameter, 14 inches; height of standard, 8 feet 4½ inches.

112—TORTOISE-SHELL BIRD CAGE WITH STANDARD (*Ch'ien-lung*)

Among the various ivory ornaments are pine branches and pomegranates, a figure of Shou-lao accompanied by the spotted stag, one of his emblems, a panel representing a domestic scene with a lady and children, and a panel of warriors approaching a gate in a walled city. Worm tongs carved with a crab and a lobster among lotus plants. Attached on the exterior is a mirror, and around the base are soapstone ornaments, appliqué, showing pomegranates, flowers, birds, rocks and winged insects, Thumb-ring of *fei-ts'ui* jade, with pendent tassel of coral beads. Teakwood standard with cloisonné top, the base carved in vase form with heavy feet.

Cage diameter, 14 inches; height of standard, 7 feet 9½ inches.

113—BLACK LACQUER BIRD CAGE WITH STANDARD (*Ch'ien-lung*)

Dome-shape, with white-metal upperwork including a flower-basket form, and phoenix-head loop. Knob finial of tinted ivory carved with blossoms in openwork. Carved ivory center-post in the form of an immortal carrying on his shoulder his emblem, a double-gourd, and supporting a plate on his head. Tinted ivory feed-box carved with figures in relief on an openwork trellis ground, and various other utilities and ornaments in the same material, carved with landscapes and pavilions, figures and flower sprays, the flowers principally plum blossoms; the worm-tongs are similarly treated. Ebony feed-box with ivory bats appliqué; two *fei-ts'ui* jade cups, and a cloisonné enamel cup adorned with butterflies hovering over blossoming trees, in polychrome on a sky-blue ground. Around the base, citron, pomegranate, lotus and magnolia, in tinted ivory carvings appliqué. Worm box of cylindrical form, in Ch'ien-lung porcelain with bats and conventional lotus sprays and scrolls in polychrome enamels on a canary-yellow ground; interior and bottom in pistache-green. In the hanging-chain are white jade pierced carvings adorned with the peach, pomegranate and Buddha's-hand citron, the dragon, and swallows among blossoms; *fei-ts'ui* jade rings and amethyst spheres. Gold lacquer standard copied from a Ch'ien-lung pattern.

Cage diameter, $14\frac{1}{4}$ inches; chain length, $26\frac{3}{4}$ inches; height of standard, 7 feet 11 inches.

(Illustrated)

114—IVORY BIRD CAGE WITH STANDARD (*Ch'ien-lung*)

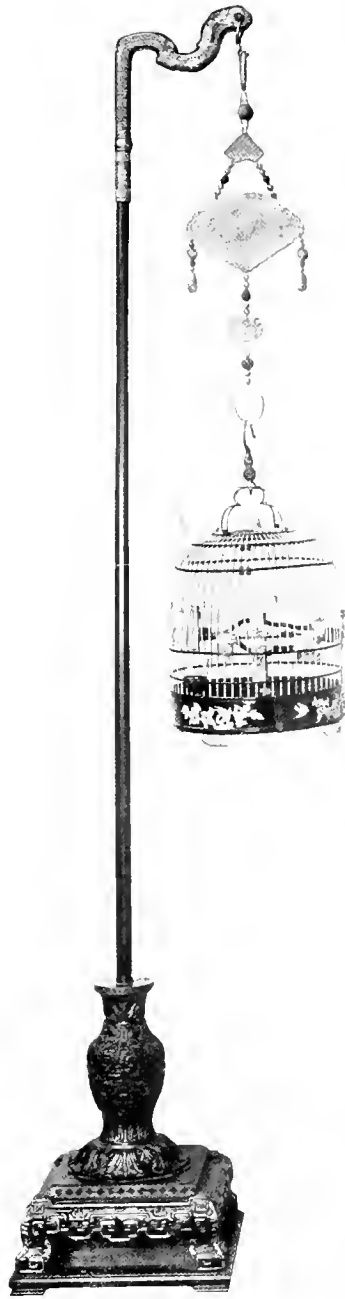
Dome-shaped, with a carved ivory openwork finial representing a melon vine in bearing and a winged insect, a motive repeated in various of the ivory ornaments with which the cage is decorated; ivory feeding tongs carved with plum blossoms. Two cups of *fei-ts'ui* jade, one of lapis-lazuli, and one of K'ang-hsi cloisonné enamel depicting the famous eight horses of the Emperor Mu Wang of the Chou dynasty, in yellow, vermillion, white, black and lapis-blue, with gilt line, in a turquoise-blue ground. Around the base, which is of black lacquer, are tinted ivory carvings, appliqué, with flying birds among peonies, pomegranates, the magnolia and the lotus. In the chain suspending it from its stand are white jades carved and pierced with scrolls and a phoenix, and a large fan-shaped yellow-gray jade carved in relief with bats among the clouds. The standard has a cloisonné dragon top on an imitation teakwood base.

Cage diameter, 14 inches; height of standard, 8 feet 4 inches.

(Illustrated)



No. 113



No. 114

115—TORTOISE-SHELL BIRD CAGE WITH STANDARD (*Ch'ien-lung*)

Dome-shaped, with ivory finial showing a human figure among the mountains and a dog running over rocks. In other carvings appear trees, pavilions, figures, birds and boats, besides melons and flower sprays. The feed tube is etched with trees, birds, and inscriptions, and the tongs are carved with figures among pines and willows. Two *fei-ts'ui* jade cups, and a Ch'ien-lung porcelain cup with peachbloom glaze, the delicate pink flecked with the admired green spottings: cloisonné enamel cup with squirrels among the grapes in polychrome on turquoise-blue ground. Hanging on the outside is an oval mirror, in which the birds can admire themselves, with a convex back of white jade carved in relief with a fruit vine in bearing, and ornamented with an openwork silver pendant. White jade thumb-ring with pendent tassel of coral beads. Teakwood standard with cloisonné dragon top, the base of the standard carved in vase form, with heavy feet.

Cage diameter, 14½ inches; height of standard, 8 feet.

(*Illustrated*)

116—TORTOISE-SHELL BIRD CAGE ON STANDARD (*Ch'ien-lung*)

Dome-shaped with flattened top; white-metal upperwork displaying among its numerous details Fu dogs, rats and grampuses; the whole swung from a dragon-head loop. The dome finial is of carved ivory, of enlarged knob form, representing a group of figures, encircled below by a deeply carved border of small birds and blossoms. Aside from numerous ivory ornaments, and accessories for the care and comfort of the bird or birds, there are, within, blue and white porcelain cups, and on the outer side a cloisonné water cup with polychrome enamel ornament, to which the bird has access under a melon arbor. And around the outer side of the base are carved ivory ornaments appliqué. Pendent tassel of white and *fei-ts'ui* jade, amethyst and coral.

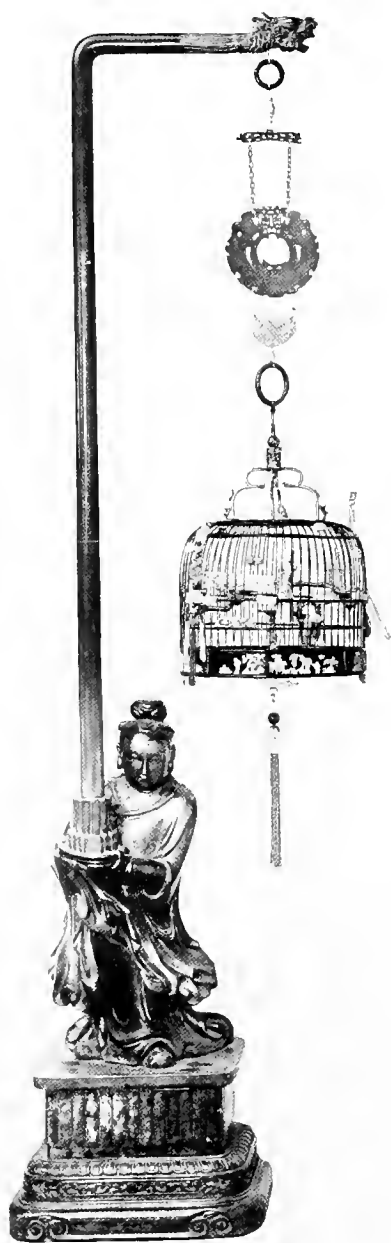
The standard is formed of a carved wood Buddhistic figure with gold leaf overlay, covered with lacquer of a rich amber tone, posed on a pedestal base and supporting a phoenix-head bracket from which depends a green, white and *fei-ts'ui* jade chain holding the cage. The figure, originally a temple banner-holder, with its base, is of Ch'ien-lung date or earlier; the post is modern.

Cage diameter, 13½ inches; height of standard, 7 feet 5½ inches.

(*Illustrated*)



No. 115



No. 116

117—BROWN LACQUER BIRD CAGE ON STANDARD (*Ch'ien-lung*)

The cage, of brown-lacquered bamboo, has a post-perch of a carved ivory figure supporting a disc, cups of blue and white porcelain with *café-au-lait* crackle, a cup in *fei-ts'ui* jade, carved ivory worm-tongs showing a sage among pine trees, a stick-bracket for green vegetables, and various other interior and exterior ornaments and utilities; and about the base are appliqué carvings in varicolored soapstone, representing the lotus and other flowers, and numerous figures. At one side hangs a silver filigree perfume bottle, with *fei-ts'ui* stopper and enameled lotus ornaments. The cage hangs by a chain of Ming jade pendants and amethyst globes from a dragon-head standard issuing from a quadrilateral base guarded by a Fu, in carved red lacquer, gilded. The Fu is of Ch'ien-lung workmanship, the rest of the standard is of modern make.

Diameter of cage, 14¼ inches; height of standard, 8 feet 1½ inches.

(*Illustrated*)

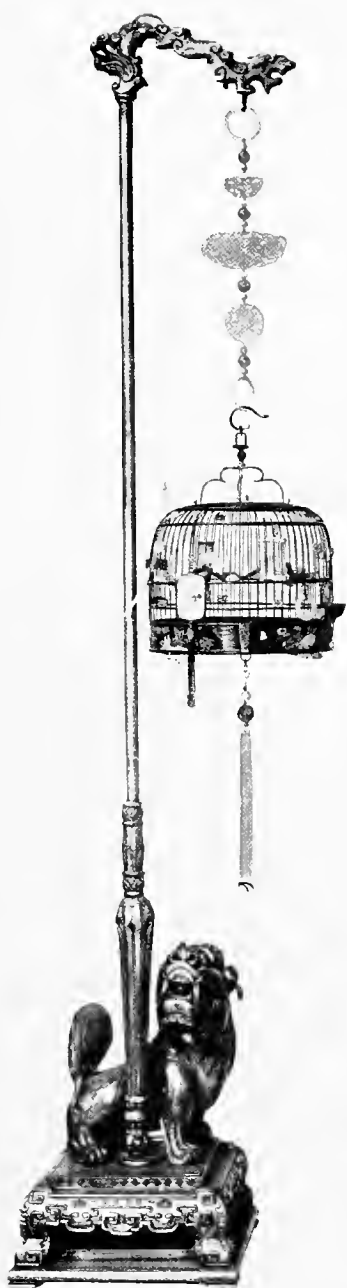
118—BROWN LACQUER BIRD CAGE ON STANDARD (*Ch'ien-lung*)

Brown-lacquered bamboo, decorated about the base with varicolored soapstone carvings appliqué, including flying birds headed toward blossoming plum trees, dragon-flies approaching a clump of bamboo with fresh shoots, butterflies fluttering toward chrysanthemums, and bats hovering near other plants clustered about rocks. The interior objects for the use and comfort of the bird pets include a *fei-ts'ui* jade cup, and two blue and white Ch'ien-lung porcelain cups, while on the outside of the cage among various ornaments of carved ivory, many of them aged to a warm and mellow color, is a pair of carved ivory worm-tongs of gourd ornamentation, a most delicately carved basket of flowers, and a hand mirror with ivory back minutely carved in an open trellis design, the openwork interrupted by two figures cut out in the solid and painted in the European manner—a custom of the Ch'ien-lung era. Beneath is a pendant of white and *fei-ts'ui* jade, coral and lapis-lazuli, finishing with a tassel of yellow silk.

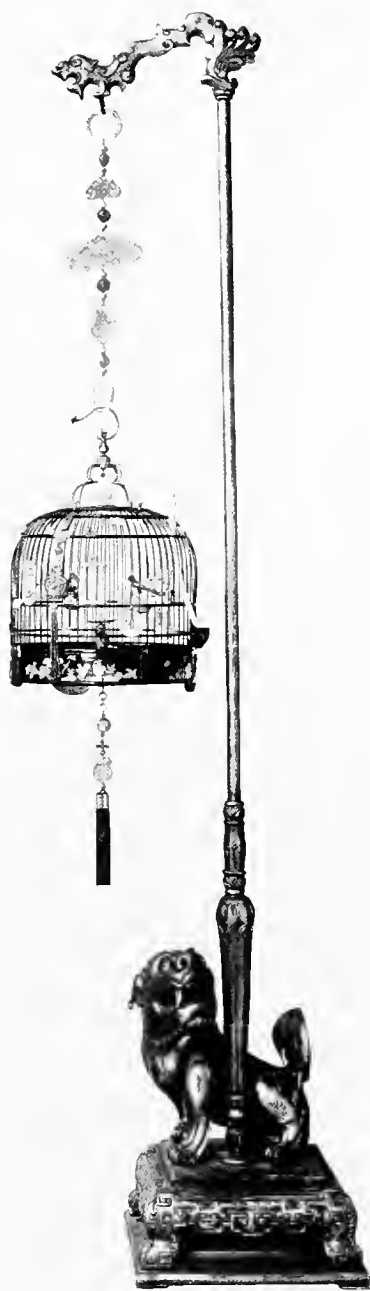
Tall dragon-head standard, issuing from a quadrilateral base guarded by a Fu, in carved red lacquer, gilded; similar to that of the preceding number (117). The Fu, like that of the foregoing number, is of Ch'ien-lung workmanship, the rest of the standard being of modern make.

Diameter of cage, 14¼ inches; height of standard, 8 feet 1½ inches.

(*Illustrated*)



No. 118



No. 117

119—LARGE TORTOISE-SHELL BIRD CAGE (*Circa 1800*)

In tall, arched, antique carved red lacquer stand. A bird palace, in tortoise-shell and ivory, jade, amber, coral, and cloisonné enamel. Cylindrical form, of more than fifty beautifully mottled tortoise-shell rods or bars, of rich color, rounding in to a flattened top, with boxwood ribs carved in fine spiral flutings; tortoise-shell base, and three deep carved ivory feet. Carved and pierced white jade feed shaft and carved white jade cup, both Ch'ien-lung productions; three choisonné enamel cups. Mirror with Ch'ien-lung white jade back carved with a vase of flowers, and pendants of *fei-ts'ui* jade, coral and amber, and green silk tassels. The numerous and elaborately carved relief and open-work ivory fittings and ornaments about the cage are with few exceptions representations of incidents in the life of the first Han emperor, Kao-tsung, in his progress as a conqueror over China. The feet offer the most elaborate illustrations, including presentments of the emperor, his leading general, and the empress, among his warriors. The smaller carvings exhibit details of the same illustrations. The obvious exceptions are the panels of fruits and basket of flowers. The lacquer standard is deeply carved with pomegranates, leaves and blossoms, and at the base of the columns are two ancient figures of vigorous execution. The cage is suspended under the arch by a chain in which appear two carved white Ming jades, besides *fei-ts'ui* jades and lapis-lazuli spheres.

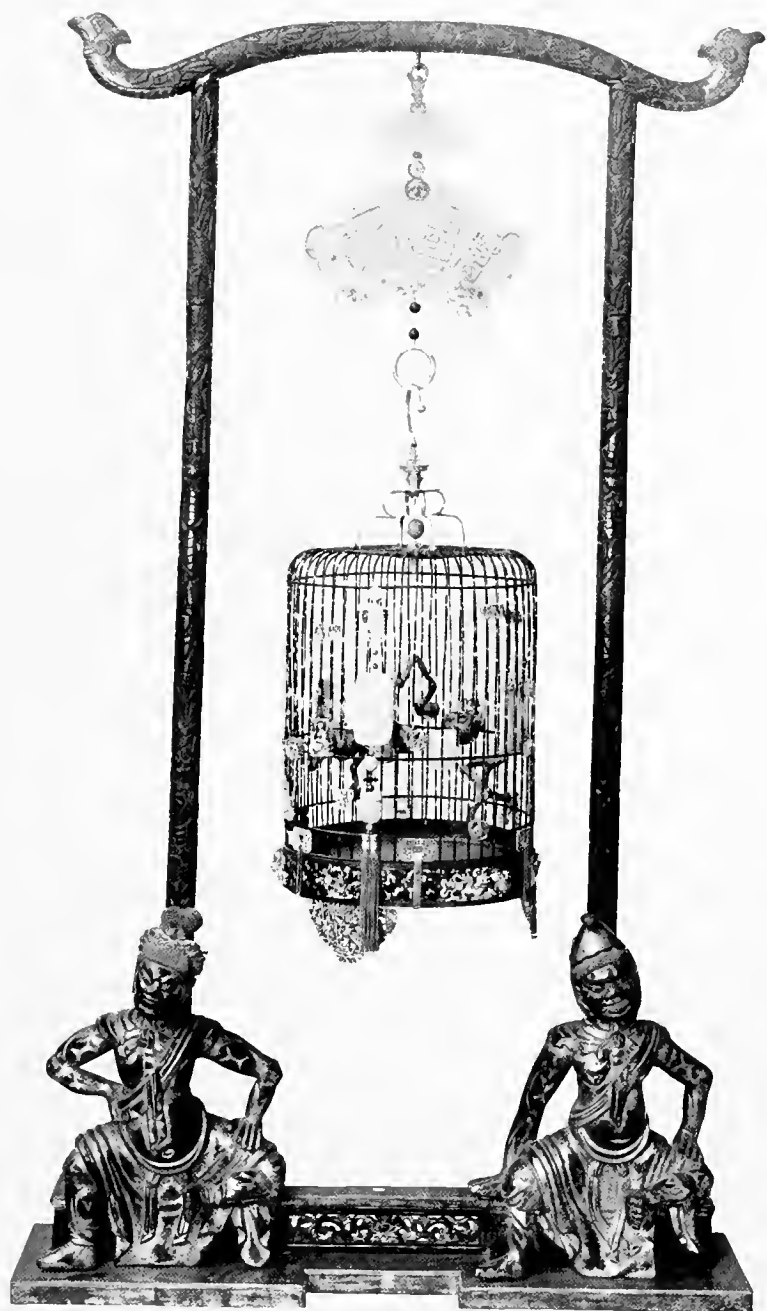
Height of cage (without metal mounting), 28½ inches; diameter, 16½ inches; length of chain, 21 inches; height of standard, 6 feet 11 inches.

(*Illustrated*)

120—BLACK LACQUER BIRD CAGE WITH STANDARD (*Ch'ien-lung*)

The dome is topped by a carved ivory finial representing the happy god of wealth, Pu Tai, seated smiling among a plentitude of melons on their vine. Among the various cups for food and water are two in blue and white porcelain, one of white jade and one in Ch'ien-lung cloisonné enamel decorated with lotus flowers in polychrome on a turquoise-blue ground. The worm-tongs, in carved ivory of mellow tone, present again the melon motive. Dragon-head standard issuing from a vase on a quadrilateral base, in brown lacquer with gold ornamentation, reproduced from a Ch'ien-lung original.

Diameter of cage, 14¼ inches; height of standard, 7 feet 11½ inches.



No. 119

121—BLACK LACQUER BIRD CAGE WITH STANDARD (*Ch'ien-lung*)

Deep dome-shape, arching to a composite knob finial of cinnabar lacquer and an ivory carving of blossoms and pomegranates, some of the fruits cut open, in high relief and undercutting; the cinnabar ring is part of a knob ornament in that material which continues underneath the cage-roof. White-metal cupola-upperwork with a hexagonal lantern pierced in swastika shape, surmounted by a double-gourd torch. Cups of blue and white porcelain and of *Ch'ien-lung* cloisonné enamel with lotus decoration. Ivory ornaments of melons and pomegranates, a panel with figures in relief, and a robed figure carved in the round; ivory center perch with the post carved with melon vines and the disc with a phoenix; bamboo feed shaft. Tinted ivory appliqué ornaments about the base, presenting numerous figures among flowers and rocks. Suspended at one side an oval mirror with foliated white jade back carved with landscape and figure in low relief, having a white jade pendant carved in light relief and openwork, and a long tassel of small coral beads. The hanging-chain, perhaps the richest in the entire collection, is almost wholly of *fei-ts'ui* jade, in polished spheres, carved and pierced oblong ornaments, rings of varying size, and pendants carved as double-gourds and as a bat among clouds (the smaller beads in the *fei-ts'ui* hue are of glass); there are in it, besides, coral beads and a large white jade panel ornament. Gold lacquer dragon-head standard, reproduced after a *Ch'ien-lung* original.

Cage diameter, 14½ inches; chain length, 25½ inches; height of standard, 9 feet.

122—IVORY BIRD CAGE WITH STANDARD (*Ch'ien-lung*)

Broad dome shape, with an openwork knob finial in carved and tinted ivory in which several figures appear, among them Shou-lao with his peach and stag, and the familiar three-legged toad, while over the top is a bat. The god of longevity and the stag appear again elsewhere in the delicately carved ornaments freely distributed about the cage, as to other figures, and blossoms of the lotus and other flowers. Tinted ivory carvings of the peony, lotus and magnolia, with a stork and other birds, are applied around the black lacquer base. Among the jades in the elaborate hanging-chain is a white jade openwork carving of a dragon and rat, and a large panel of translucent grayish-yellow jade, carved and pierced, presenting two dragons about a Shou medalion. The standard has a cloisonné dragon top and imitation teakwood base.

Cage diameter, 14 inches; height of standard, 8 feet 4 inches.

123—BLACK LACQUER TABLE (*Ch'ien-lung*)

Oblong, with four cabriole legs, which rest on an oblong platform. The top decorated in red and gold with the phoenix among peonies and magnolias, and with a border of floral lattice interrupted by four-clawed dragons and flaming jewels. On the corners, underneath, are *Shou* characters. The apron and legs are adorned in red and a quiet green with conventional peony scrolls.

Total height, 3 feet 2½ inches; length, 5 feet 4 inches; width, 3 feet 2 inches.

124—ANTIQUE RED LACQUER DOG KENNEL

Rectilinear, on four heavy feet, the walls formed of vertical metal rods; solid floor. The broad doorway is arched, with an animal mask, winged, looking down over the arch, as do similar ones from either end of the ridge-pole on top of the flat roof. The door posts are Fu-lions on their haunches, with forepaws raised above their heads supporting conventional lotus platforms on which the corner posts and the arch rest. Around the base are panels carved in high relief with plum trees, vases of flowers, and figures. All of the carvings are gilded, as are the cage bars. On the door posts are large green and white jade rings, to which a pet dog may be tied. The entire back of the cage is a hinged door, which makes easier both cleaning and the removal of the Chinese silk brocade quilted mat which covers the floor. The kennel is provided with two quadrilateral food and water dishes of white porcelain, the interior of which is decorated with strap-work raised and gilded, the compartments so formed being adorned with flower sprays in *famille-rose*, and the exterior painted in coral with an archaic dragon-scroll band and borders; the under side of the bottoms is glazed in pistache-green, with the seal of Tao Kuang in coral on white reserve. The kennel is supplied with a night covering of Chinese silk brocade and silk embroidery.

Height, 3 feet 8½ inches; length, 3 feet 7 inches; width, 3 feet 2 inches.

125—ANTIQUE RED LACQUER DOG KENNEL

Quadrangular, on four deep cross-shaped feet, the upper surface of each branch, which is cut in waved line from the top-center to the bottom edge, carved with a peony flower. Solid floor; sides formed of metal rods, gilded; arched solid roof, in four panels adorned in gilt and black, centering at a large knob finial carved in a conventional lotus motive. Four ridge-poles at the junctures of the panels recurve and terminate at the four corners of the kennel in projecting gilded phoenix-heads, in the nature of gargoyles. These circular poles match others along the eaves and the four corner-posts, all being deeply carved with peonies, buttermereups and pomegranates. The entire back of the cage opens on a hinged door, making for convenience in cleaning and in the removal of the quilted mat formed of a Chinese rug, which covers the floor of the cage. On all four sides swing night curtains of Chinese silk brocade. The cage has a food or water dish of Ch'ien-lung porcelain, the interior and the under surface of the bottom glazed in pistache-green, the exterior decorated with bats, lotus flowers and scrolls, and a scepter head border, in enamel colors on a royal-blue ground.

Height, 3 feet 11 inches; 3 feet 2 inches square.

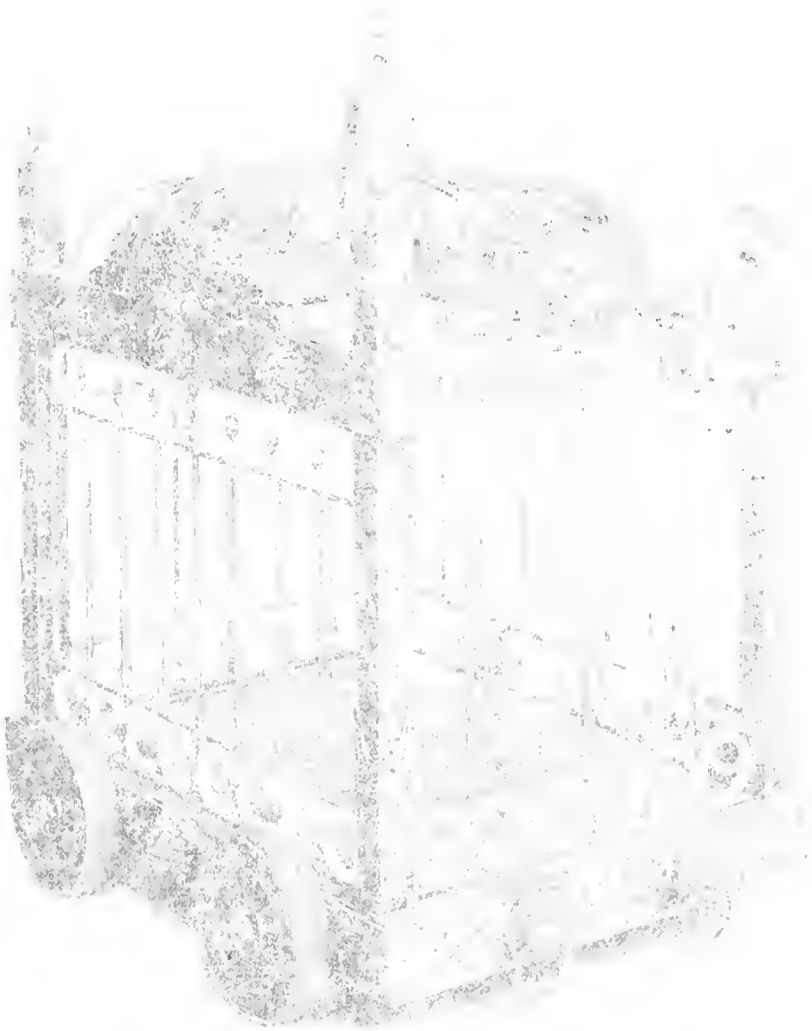
126—CLOISONNÉ DOG KENNEL (*Ch'ien-lung*)

Quadrilateral, rolling on four wheels. The structure is of brass, the low quadrangular base, resting on the wheel axles, ornamented on all sides with cloisonné enamel picturing dragons among the clouds, in turquoise-blue, white, vermilion and yellow on a deep lapis-blue ground, a motive that recurs in the corresponding upper part of the frame and in the corner-posts. These latter have center-panels decorated in the lotus motive in the same colors, but with the ground turquoise-blue. The open roof is of gilded rods, arching to a bell-shaped dome in champlevé enamel, with pointed finial in cloisonné. Champlevé enamel is used again in parapet ornaments of gilded dragons in relief amongst enamel clouds, topping the four sides of the upper frame, and gilded lion-heads in high relief adorn all sides of both upper and lower frames. Double doors forming a broad pointed arch, with white jade rings at the centers. The wheels are ornamented in cloisonné enamel in conformity with the general decorative scheme. The under side of the dome is inscribed with the four characters of the reign. Has Ch'ien-lung water or milk dish with the seal of the reign, and a feed

Catalogue No. 126

CLOISONNÉ DOG KENNEL

(*Ch'ien-lung*)



CLOISONNÉ DOG KENNEL

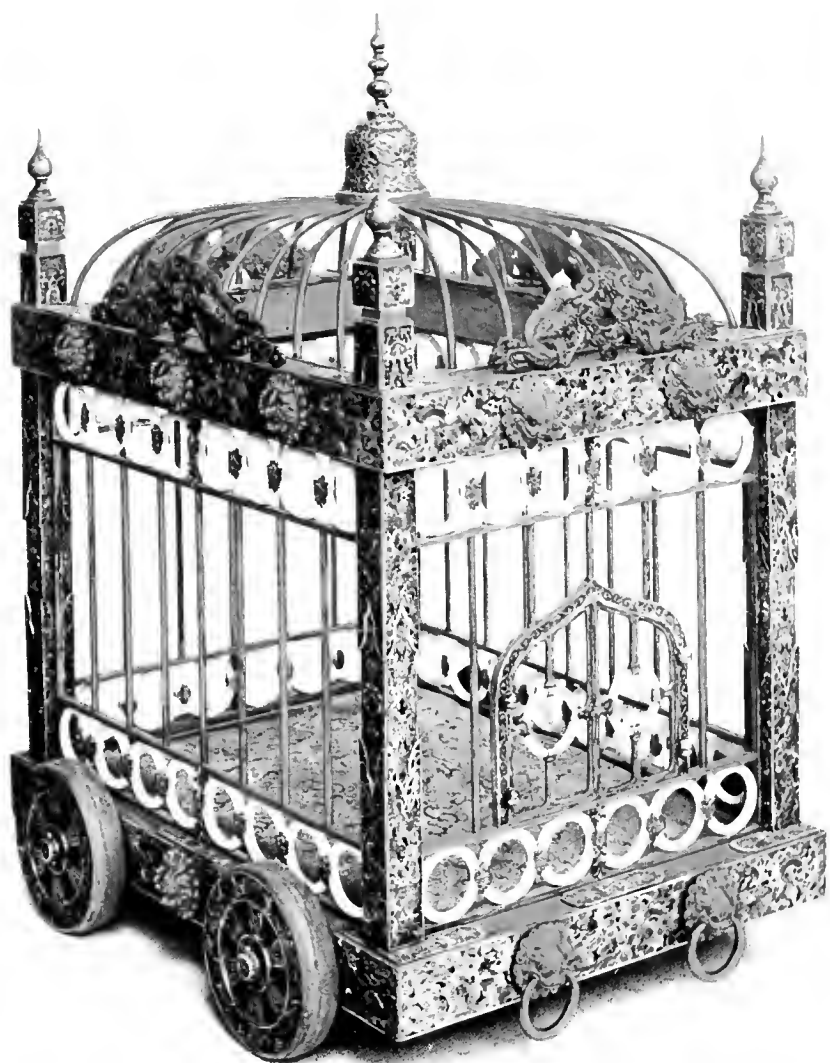
(Ch'ien-lung)

The dog kennel is a square box, the upper surface of which is covered with a solid floor of brass. The sides are of brass, in four panels, each panel having a large knob finial carved in the center. The panels are joined at the junctures by a band of brass, and the four corners of the kennel are decorated with a finial in the nature of a gargoyle. The sides are decorated with a band of gargoyle finials, a band of brass carved with peonies, but-tons, and a band of gargoyle finials. The kennel opens at the front door, which is decorated in cleaning and in the center of the door is a band of a Chinese rag, which is a band of a Chinese rag. On all four sides swing night curtains of Chinese silk brocade. The kennel has a rod or water, which is a rod or water, the interior and the under surface of the bottom grazed in pistachio-green, the exterior decorated with lilies, lotus flowers and scrolls, and a scepter head border, the enamel colors on a royal blue ground.

Height, 3 feet 10 inches; 3 feet 2 inches square.

20 CLOISONNÉ DOG KENNEL (Ch'ien lung)

The kennel is a square box, the upper surface of which is covered with a solid floor of brass. The sides are of brass, in four panels, each panel having a large knob finial carved in the center. The panels are joined at the junctures by a band of brass, and the four corners of the kennel are decorated with a finial in the nature of a gargoyle. The sides are decorated with a band of gargoyle finials, a band of brass carved with peonies, but-tons, and a band of gargoyle finials. The kennel opens at the front door, which is decorated in cleaning and in the center of the door is a band of a Chinese rag, which is a band of a Chinese rag. On all four sides swing night curtains of Chinese silk brocade. The kennel has a rod or water, which is a rod or water, the interior and the under surface of the bottom grazed in pistachio-green, the exterior decorated with lilies, lotus flowers and scrolls, and a scepter head border, the enamel colors on a royal blue ground.



tub of the same period. Ornate night covering of blue silk embroidered in gold thread with peonies, pomegranates, peaches, the Buddha's-hand citron and the eight Buddhistic emblems of happy augury.

Height, 3 feet 8¾ inches; length, 2 feet 9¼ inches; width, 2 feet 5 inches.

(Illustrated in Color)

127—LARGE PLANT JAR (*Yung Chêng*)

Broad, inverted bell-shape, on a short retired foot, lightly expanding to a rather broad rim with lightly molded lip. Resonant hard-paste white porcelain, with a luminous white glaze, decorated in overglaze colors of the *famille-rose* with cocks and hens and fuzzy chicks, amid blossoming roses and other bushes, growing near rockery. On the upper surface of the rim a border of lotus scroll in similar coloring. Has tall stand of black lacquer and gold.

Height, 10¼ inches; diameter, 18½ inches; height, with stand, 47 inches.

128—COCHIN CHINA FISH BOWL (*Ming*)

Broad and shallow ovoidal form with slightly in-turning lip. Resonant porcellaneous stoneware, the exterior coated with a lustrous gray glaze of bluish tinge, slightly suggestive of the *clair-de-lunes*. The glaze is minutely crackled in hair lines, scarcely visible, and in places shows a metallic iridescence. The lip and shoulder drip with a light splash or *soufflé* glaze of gray-white, with a hint of yellow, both this blended white and the bluish-gray having something of a dove-color suggestion. The glaze originally covered both the interior and the bottom, but in long use has disintegrated and largely peeled off from those surfaces. Has six-legged carved teakwood table-stand.

Height, 14¼ inches; diameter, 29½ inches; height with stand, 39 inches.

129—BLUE AND WHITE LARGE FISH BOWL, OR JARDINIÈRE (*Kang-hsi*)

Stone-weight porcelain in deep ovoid form, decorated in two shades of brilliant blue. Between large panels are smaller ones also of foliate outline, each with a Shou character in one of the many forms in which it may be written, and above and below these scepter-heads impinge upon the trellised ground. Beneath the lip is a narrow border of swastika lattice. Has carved five-legged teakwood stand, of scroll pattern.

Height, 19½ inches; diameter, 22¾ inches; height with stand, 39 inches.

130—LARGE BUTTERFLY FISH BOWL (*Tao Kuang*)

With straight sides broadening very slightly in inverted-cone form from a broad flat foot. Shallow. Sonorous porcelain of Tao Kuang, with a white glaze greatly resembling the characteristic white of Yung Cheng, after which the piece is copied, decorated with numbers of butterflies in *famille-rose* colors and gilding.

Height, 10½ inches; diameter, 24½ inches; height with stand, 34¼ inches.

(*Illustrated*)

131—LARGE BUTTERFLY FISH BOWL (*Tao Kuang*)

Companion to the preceding and of the same dimensions.

132—BLUE AND WHITE LARGE JARDINIÈRE (*Ch'ien-lung*)

Deep and full-bodied ovoid form, the whole exterior covered with a luxuriance of ornamentation in brilliant underglaze blue of sapphire and cobalt quality. Small medallions present groups of three peaches between bats—emblematic of long life and happiness. Has light colored natural wood stand carved after the European manner.

Height, 21½ inches; diameter, 29¼ inches; height with stand, 44½ inches.



No. 130



No. 133

133—GRAND BLUE AND WHITE JARDINIÈRE (*Chia Ching*)

Sonorous porcelain, with broad flat bottom and wide mouth, the contour very slightly ovoidal—somewhat in Chinese drum shape, a suggestion further implied by deep borders at base and top, in segmental pattern with discs indicative of the clamps used for tightening the integument. Decorated between the borders with four Fu-lions sporting with the conventional brocaded balls, in rich, deep, Mussuhman blue. Under the lip is a narrow conventional floral scroll border. Just below the upper compartmental border is the six-character mark of the reign, penciled in the same deep underglaze blue of the principal decoration. (Bottom repaired.) Has carved teakwood stand.

Height, 24 inches; diameter, 29 $\frac{1}{4}$ inches.

(*Illustrated*)

134—MAJESTIC AUBERGINE JARDINIÈRE (*Fuan*)

Deep, robust, ovoid form, with flat foot and massive rounded lip. Traversed near the foot by a succession of concentric lateral channels, giving the spaces between them the effect of moldings, and near the lip by two more incised rings. Pottery, of dense, yellowish-white paste. Exterior coated with a rich *aubergine* glaze, finely mottled and graded in color, flowing in myriad waves of deep purple, and thinning to purplish veils over a grayish-eggplant ground, and finely crackled throughout. The lip is glazed in a wonderfully rich, deep green of luscious quality, also revealing a fine crackle. This glaze extends over the interior, but here for the most part is hidden under an earthy incrustment, the deposited silt of ages from the water and soil of its contents. (Slight cracks appear in the paste near the top, visible mainly on the inner side, but the piece is not broken.) Has carved teakwood table-stand, with gourd-vine decoration in relief.

Height, 25 $\frac{1}{4}$ inches; diameter, 32 $\frac{1}{2}$ inches; height with stand, 46 inches.

135—LARGE BLUE JARDINIÈRE (*Early Ming*)

Ovoidal and deep, with flat bottom, and enlarged, rounded lip. Heavy, dense pottery, of soft white paste, the exterior covered with a monochrome glaze of rich turquoise blue, deep in tone and variable, finely crackled. The large round lip has a rich, creamy *café-au-lait* glaze with fine crackle, and just under the lip the lighter glaze mingles all around the jar in a sort of dripping wash with the blue. The intermingling of the glazes has the effect of an informal border. (Bottom repaired.) Has six-legged table-stand of teakwood carved in relief in a gourd-vine motive.

Height, 20 inches; diameter, 30½ inches; height with stand, 41 inches.

(*Illustrated*)

136—PAIR GIGANTIC FU-LIONS, ON PEDESTAL, IN CLOISONNÉ ENAMEL
(*Early Nineteenth Century*)

These imposing guardians of the threshold, from a Peking palace yard, are the largest Fu-lions ever brought to this country. Majestic in proportions as they are in their present form, with pedestals standing on the floor, the effect of their size and mien is amplified and intensified when they are placed, pedestal and all, as is the custom in China, upon proportionately large and deep marble bases, raising them considerably higher in the air. The lions are in traditional attitude, with jaws wide apart, seated on their haunches, one with right forepaw resting on a filleted ball, the other with left forepaw on a cub that is lying on its back playfully biting at its parent's claws. The lions also wear their collars, tassels and bells. They are seated upon tables with deep oblong tops, serolled skirts and heavy, short lion-head legs, the feet resting upon an oblong pedestal-base of scalloped outline. Over the table-tops are the lions' blankets. The lions are in deep azure-blue enamel, worked in spiral *cloisons*, their mouths enameled in vermilion and teeth gilded; the cub is purple. The workmanship is *repoussé* modeling in brass. The tables and bases, all also in cloisonné enameling, are decorated with elaborately wrought lotus flowers, and the bases also with Fuses playing with the brocaded ball, in polychrome in an azure ground.

Height (total), 7 feet 9 inches; length, 5 feet 4 inches; width, 3 feet 6 inches.



No. 135

A COLLECTION OF JAPANESE DOLLS

The dolls immediately following, all palace dolls (*Gosho ningyo*,—a term which includes all palace dolls), are specifically classified in Japan as *hadaka ningyo* ("nude dolls"), in contradistinction to the elaborately costumed dolls, many of which will follow in another group. The term "nude" is relative, however, all of the *hadaka ningyo* wearing the characteristic single garment of infant boyhood in Japan,—the *munckake*, (literally, "chest protector"). These garments, on the dolls, are all of silk.

The *gosho ningyo* made their appearance in Japan prior to the Genroku period (1688), and have held their fashionable sway ever since, as they do to-day, and have been made continuously through these centuries. Those in the following group are from one hundred to two hundred years old. This name, *gosho ningyo*, they received in the old capital, Kyoto. In Yeddo (Tokyo) they were and are called *omiyage ningyo*, "souvenir dolls," because in the olden days the Court nobles, journeying down to Tokyo (Yeddo), customarily took some of these dolls with them and presented them as souvenirs. In Osaka they have still another name, being called *Idzakura ningyo*, after the doll seller Idzakura, who handled them there.

SECOND AFTERNOON'S SALE
TUESDAY, FEBRUARY 8, 1916
AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

151—PALACE DOLL

Small boy, seated, holding over his shoulder a treasure bag painted blue.

152—PALACE DOLL

Boy in orange-brown, yellow and green cap, seated with a brocaded ball between his knees.

153—PALACE DOLL

Seated boy playing with a drum, one hand held over his ear.

154—PALACE DOLL

Squatting boy with a hand on each knee, in silk embroidered cap and *munekake*.

155—PALACE DOLL

Boy in silk cap and garment embroidered in black, white, yellow, green and gold, holding under his arm a puppy gilded and painted with pink plum blossoms. On silk crêpe cushion.

156—PALACE DOLL

Smiling boy holding in his arms one of the pet pigeons which the Japanese train in large numbers to become carriers or homing pigeons. The bird is gilded and painted in red, green, brown and two shades of blue. On silk crêpe cushion.

157—PALACE DOLL

Boy with long black hair, his dress adorned with painted flower sprays, holding on his shouler a rice bag gilded and painted with detached blossoms. On silk crêpe cushion.

158—PALACE DOLL (*About 1800*)

Standing boy clasping a large carp. This is Kintoki, a famous boy in Japanese legend, born in the mountains far from settlements and early losing his parents, so that he knew nothing of civilization. He solved life's problem for himself, conquering the beasts of the forest and becoming so strong that when in his wanderings he came to a deep and precipitous gorge, he pulled up a tall pine tree and with it bridged the chasm and was unimpeded in his way. His playmate was a bear. Later, on coming to a settlement which was terrorized by a neighboring devil, he went to the fiend's house and destroyed him, so earning the gratitude of the people. His emblem is the carp, which, as the only fish that can mount a waterfall, in Japan, is in Japanese mythology used as typifying the dauntless spirit that leads a boy to success. The carp here is painted in black, with gilding, and touched with red.

159—PALACE DOLLS (*About 1780*)

Ebisu-Daikoku, god of merchants, of commerce and general business; two figures, together representing the god of the commercial world. Ebisu, clasping a *tai*, a valued fish of Japan, its name translated as "sea bream," his emblem; and Daikoku, with a mallet. Ebisu wears a black cap, and both are in red with gilt ornamentation. On silk crêpe cushions.

160—PALACE DOLL (*About 1750*)

Boy seated, with one knee raised, and holding out in front of him the embroidered ball, a favorite toy of Nippon children, which they use by patting it to the floor, continuing to do so on the rebound. His garment is embroidered with gold threads; the ball is gilded and painted with flower scrolls in color. On silk crêpe cushion.

161—PALACE DOLL (*About 1800*)

Seated boy with a toy cow between his knees, the cow black and lying on a red oval base. On silk crêpe cushion.

162—PALACE DOLL (*About 1800*)

Boy seated, with one hand on his knee and the other on a drum. His silk garment is painted with a green bamboo tree, and the drum is gilded and painted with designs in color. On silk crêpe cushion.

163—PALACE DOLL (*About 1750*)

Seated and smiling boy, with hands on knees, wearing a large silk cap painted in color in a brocade pattern, silvered, and embroidered with gold thread. On silk crêpe cushion.

164—PALACE DOLL (*About 1780*)

Fat and happy boy, seated, fondling a black and white puppy which is leashed with a part of the same silken band that holds his own garment on. On silk crêpe cushion.

165—PALACE DOLL (*About 1800*)

Boy with large and earnest face, seated, one hand on knee and holding under the other arm a hobby horse. The horse's neck and head are gilded, and it is painted red, black, gray and gray-blue. On silk crêpe cushion.

166—PALACE DOLL (*About 1800*)

Boy in a painted and gilded garment, caressing a red, black, blue and gilded puppy. Silk crêpe cushion.

167—PALACE DOLL (*About 1800*)

Boy seated in characteristic fashion, with legs folded back under him, both arms extended in front of him and holding in one hand a pet rat, which looks up toward his face. It should perhaps be explained that rats, not the common rodent but white and mottled rats of particular species, are admired in Japan and kept as caged pets, sometimes in cages with large wheels like those in which pet squirrels are sometimes imprisoned by Occidentals, the rats spinning the wheels in as lively fashion as the squirrels. This boy's cap is elaborately embroidered in gold and silver thread and with silk, and his *munkake* is similarly ornamented. On silk crêpe cushion.

168—PALACE DOLL (*About 1750*)

Boy with large head, seated, one hand on knee and the other resting on a book that is gilded and painted in color with flowers. Silk crêpe cushion.

169—PALACE DOLL (*About 1750*)

Fat boy seated with knees up and clasping his hips with his arms. His ornate cap, of silk crêpe and brocade, is painted with garden flowers and a flying *hōwō* bird. Silk crêpe cushion.

170—PALACE DOLL (*About 1750*)

Seated boy with abundant long black hair, holding on one outstretched hand a belled puppy, and under the other arm a stork. The pup's ears are painted yellow, the stork is painted in black, red and blue and gilded. Silk crêpe cushion.

171—PALACE DOLL (*About 1750*)

Boy in the guise of Daikoku, with an enormous mallet, the commerce god's emblem, which he holds by a ribbon against his knees. The mallet-head is gilded, and painted in several colors with a woman's hat of the olden time, a hair overcoat and a shrine gong; and a pet rat, also painted and gilded, is perched upon it. The large mallet handle is in red, ornamented in gray, and the boy's garment is painted with flowers. Silk crêpe cushion.

172—THREE PALACE DOLLS (*About 1800*)

Small boys squatting in different attitudes, two of them holding the strings which tie on their *eboshi* (caps of the ancient form), in both hands, under their chins, the third grasping the strings of his cap in one hand and resting the other hand on his knee.

173—THREE PALACE DOLLS (*About 1780*)

Expressing severally wishes for long life, and emblematic of immortality. Three boys, one clasping a box decorated with pine trees, emblems of longevity, one holding under his arm a stork, messenger of the gods, and one holding in both hands a tortoise—the recognisant turtle whose perception and gratitude were more marvelous than those of the lion of Androcles. It is the tortoise of Urashima Taro. Long, long ago, some boys caught the turtle, and were about to kill it, when Taro purchased it from them and released it in the waters. Years after, at the shore one day, Taro heard his name, and found himself addressed by the turtle with thanks and an offer to take him to the paradise under the waves. He accepted, and the queen of the submarine elysium entertained him three days, and gave him a box containing, so long as he left it unopened, all the treasures of life. Returning home he found himself among strangers, and opening the box, a column of smoke arose telling him he had aged three hundred years—a day in paradise was a century long. And Taro came to his earthly end.

174—TWO PALACE DOLLS

Two boys seated, in silk *munkake* with painted ornamentation, one capless, the other wearing a cap decorated with flowers and holding under his arm a bag painted and gilded.



175—FIVE MINIATURE PALACE DOLLS

A boy wearing a lightly gilded *eboshi* (ancient cap), another holding a puppy under his arm, a third holding what appears to be a lotus bud in both arms, a fourth in a silk cap with both hands on his knees, and a fat-cheeked baby playing with a fan.

176—GROUP OF FIVE PALACE DOLLS (*About 1800*)

Goninotoko—the Five Chief Men of the District; a representation of the ancient custom of selecting five men of a district or community to look after the common interest, improve the locality, act for it at public or ceremonial functions, and on similar occasions and for similar services. The leader is in black, the others are in brownish-red silk and one of them wears a large hat decked with flowers and holds a rose in one hand. As figured here they are in dance costume, the occasion being the celebration of a festival day.

177—PALACE DOLL (*About 1780*)

Boy holding on a panel the *shochikubai*, the New Year's greeting in the form of a miniature garden of the pine, plum and bamboo, expressing wishes of long life and happiness. This group of emblems is placed at the entrance of all Japanese homes at New Year, as a welcome. Silk mat.

Height, 6¾ inches.

178—PALACE DOLL (*About 1720*)

Representing Taira No Masakado, an old-time hero of Japan, who fell from the high estate which he had conquered for himself for want of punctiliousness. He is shown wearing the Tokwan, an ancient form of the Chinese emperor's crown, which was also in by-gone ages used in Japan, and holding the fan that ancient generals used as a badge of office. It is interesting to observe in this doll, and in various others of the collection, the extremely narrow eyes, a characteristic of the dolls made at the period at which this one was produced, about two centuries ago. Masakado was a mighty warrior in the eastern part of Japan, and rebelled against the government of the Fujiwara Shogun at Kyoto. So mighty was he that legend gave him the power of surrounding himself with ghostly *alter egos*, thus protecting himself by confusing his enemies until his chief enemy went among the multiplied Masakados when they were asleep, feeling for a pulse; only the veritable Masakado had a pulse, and when he was thus located he was forthwith despatched, all his spirit replicas thereupon instantly vanishing.

History, however, says that Masakado's end was otherwise, though hardly less romantic. Tawara Tōda, an able fighting man from the west of Japan, admired the prowess which had spread Masakado's fame, and determined to join his party. Upon his first call upon or audience with the conquering rebel, however, Masakado, who had been sleeping, came forth to greet the visitor in his night attire, which so disgusted Tawara Tōda that he became the great man's bitter enemy and took service with the Fujiwara. (One account attributes the disgust to Masakado's picking up some rice that had dropped from his bowl to the floor, giving the visitor an idea that his hero was miserly.) Masakado knew that Tawara Tōda was a great archer, and fearing his skill and accuracy, caused several of his retainers to disguise themselves in his own likeness and to imitate his movements on the battlefield. So successful was the ruse for a time that Tawara Tōda killed three of the unlucky wights before coming upon his real foe. Finding a fourth "Richmond in the field," he began abusing him so roundly that Masakado—for it was he at last—was driven to reply, and his identity thus disclosed, Tawara Tōda "had at him" and slew him. This was in the year 935 A. D. Has silk mat.

Height, 7 inches.

179—PALACE DOLL (*About 1720*)

Boy holding a scroll and the *gunpai*, the ancient war fan. His silken *munkake* is adorned with painted butterflies fluttering over luxuriant flowers embroidered in silk threads and gold. Silk mat.

Height, 10 inches.

180—PALACE DOLL (*About 1720*)

Seated boy playing with a cart on which a hairy tortoise rides with a treasure box on its back, picturing the story of Urashima Taro, of which there are various versions as there are many representations. Taro was a crab fisher of Tango (province), who in the fifth century fished up a tortoise and let it go again. Next day a beautiful woman on a wreck called to him for help, and made him promise to take her to her home. Paddling as she directed for two days he came to the palace of the Dragon King of the Sea, where the beautiful lady, who was the Princess Otohime, gave him herself as his reward, and he abided there as her husband for three years, when he became homesick. Trying to dissuade him from returning to his former home, Otohime confessed that she was the sacred tortoise whose life he had spared, and at last got him to promise he would come back to her. Then she gave him a box, telling him he must never open it if he wanted ever to see her again. At his home all was changed and he asked a very old man seated at the cemetery gate for his people, and was told that the Urashima were no more, and that a tomb had been erected to the last of the line who was supposed to have perished at sea. Taro, baffled, opened his box for an explanation. A wisp of smoke curled from it, and showed him that he was in the ninth century, a very old man, and as the smoke vanished his spirit left him, dead upon his own tomb, which can be shown you near Yokohama—and elsewhere. (Repair at one hand.)

Height, 6¾ inches.

181—PALACE DOLL (*About 1780*)

Boy with a mass of long black hair, seated with heels folded under and knees wide-spread, holding on one outstretched hand a bird painted in bright colors and in the other hand a *denden taiko*, or *denden* drum, painted with the *temoye* symbol found on some daimio crests, *denden* being an onomatopœic derivative, from the sound this peculiar disc drum gives forth. Besides his *munkake* embroidered in silver and gold, he wears a *jimbe*, or outer coat of silk brocade. Has silk cushion.

Height, 9¼ inches.

182—PALACE DOLL (*About 1780*)

Boy seated with feet apart and knees raised, with a falcon or hunting hawk perched on one hand and a feed-box for the bird in the other. He wears a broad hunting hat and in addition to the traditional single garment of boyhood has on a *karibaori*, as the outer coat for use in hunting is called. It is of light blue silk adorned in gold with storks flying among clouds and treasure symbols and bearing in their bills twigs for nest building. Silk cushion.

Height, 9 inches.

183—PALACE DOLL (*About 1770*)

Standing boy, in an attitude full of ready action, with black hair falling to his shoulders and cut squarely off, drawing a *tai kuruma*, or small cart on which is a large *tai* fish. The fish is painted red and gilded and the cart, whose wheels revolve, is covered with silk and somewhat crudely painted in a wave motive. The boy's *munkake* is elaborately embroidered in colored silks and gold thread.

Height, 10¼ inches.

184—PALACE DOLL (*About 1720*)

Boy seated with arms extended in very graceful attitude and head poised on one side, playing with a *takarafune kuruma*, a treasure ship set upon a four-wheeled cart,—in the manner of what we would call a float. His face is modeled and painted with a great deal of expression, and a headdress is delicately painted above his forehead. His silken garment is ornamented in gold. The ship is gilded and painted and shown as in the rolling waves. On its single sail is the character for treasure. Silk cushion.

Height, 9¾ inches.

185—PALACE DOLL (*About 1760*)

A sturdy lad with a heavy shock of black hair is standing, at a pause in his walk or play, with both hands grasping the silken cord attached to a *tai kuruma*, a four-wheeled cart painted with waves and blossoms and supporting a large and startling looking *tai* fish which is painted red. Besides his *munkake* the boy wears an outer coat of silk brocade adorned with gold thread.

Height, 14½ inches.



No. 187

186—PALACE DOLL (*About 1740*)

A boy seated with feet wide apart is playing with a *tai kuruma*, a *tai* fish cart. He has a pleased expression, and a headdress above his forehead and the wisps of hair left at either side on his otherwise shaved head are lightly penciled in red and gray-black. His single garment is of *shude chirimen*, or crêpe silk in the color of the hard Japanese red ink (*shude*), its hue softened by time, delicately adorned with cherry blossoms and pine trees reserved in white, and further ornamented with embroideries in silk and gold. The fish is painted red, its natural color (although in nature the hue is more vivid than this), with the scales defined in gold, and the cart is painted and gilded. Has silk quilted cushion.

Height, 10 $\frac{3}{4}$ inches.

187—PALACE DOLL (*About 1775*)

Boy with *takeuma*—the “bamboo horse,” as the Japanese call the hobby horse, because their boys often use the bamboo stick to straddle and play horse, as boys do with other sticks the world over. In the case of the doll a horse’s head, painted and gilded, is attached to a short make-believe straddle-stick, and the seated doll boy holds the reins in a perfectly satisfactory position. He wears the *jimbe*, or sleeveless coat, in addition to the *munkake*, and both are embroidered with peonies in colored silks and gold. Silk cushion.

Height, 10 inches.

(*Illustrated*)

188—PALACE DOLL (*About 1800*)

Standing boy, with open mouth and merry eyes, twirling a *denden taiko*, with two small bells which make the “denden drum” sound. His outer coat, or *jimbe*, is embroidered on the back with a gold stork. (Slight repair at one foot.)

Height, 13 $\frac{3}{4}$ inches.



189—PALACE DOLL GROUP (*About 1690*)

The Precocity of Sze Ma Kwang; an episode in the early life of the eleventh century Chinese statesman, often used to inculcate the virtue and value of quick thinking and readiness in Japanese boys, but extremely rare in such an extensive illustration as this. Those who have studied the imagery of sword guards and netsukes will recognize the incident of Sze Ma Kwang and his boy companions around the large garden jar of gold fish, when one of the eager youngsters fell into the jar and failed to come to the surface. One boy, looking in after him, is in despair, and two of the others, fearful for him and to get aid for the immersed one are running away. Sze Ma Kwang alone relied upon himself, and hurled a stone at the jar to break it near the bottom and let the water out, thus saving his comrade, who emerged with the outrush of the flood. Sze Ma Kwang is the figure forward on the right.

The five dolls are carved of *kiri* wood and delicately coated with *gofun*, a composition made from burnt and powdered oyster shells, the application of which was a laborious process. The method at the time called for a so-called "first coating" ten times repeated, this treatment being followed by some seventeen or eighteen more coats, to get the desired surface. Judges in Japan have expressed the opinion that these five dolls were unquestionably made by a famous artist of the period, basing their judgment on modeling, attitude and expression. The boys all wear silk *munekake* elaborately ornamented in silk and gold embroidery, and wear as well *yodarekake*, the Chinese and Japanese bib—which has the form of a broad collar. (Slight repairs.)

Height of standing dolls, from 10½ inches to 11¾ inches.

GOSHO NINGYO (PALACE DOLLS) IN COSTUME

190—PALACE DOLL (*About 1750*)

Small boy, with movable legs and arms, in clothes he hasn't yet grown up to.

191—PALACE DOLL (*About 1750*)

A creeping infant in long white silk garments and a red crêpe bib. On silk cushion.

192—PALACE DOLL (*About 1750*)

In purple-violet robe lined with robin's-egg green, the robe being of the pattern worn by all Japanese boys up to the age of 19 years. Articulated hip and knee joints.

193—PALACE DOLL (*About 1750*)

Clad in a time-worn yellowish-red over white; has swinging arms.

194—PALACE DOLL (*About 1750*)

In superabundant flowing robes of soft brown and orange-red; has movable arms.

195—PALACE DOLL (*About 1750*)

In the garb of the "chigo," children of high officials of the Court, who, though boys, were permitted to dress in the clothes of older girlhood, the station being indicated by the headdress. Clad in orange-red dotted with white, and white gauze. Movable arms; in one hand a branch of plum blossoms.

196—PALACE DOLL (*About 1750*)

In the costume of the "chigo," children of high Court officers who, though boys, were permitted to dress up in the apparel of older girlhood; the station indicated by the headdress. Has swinging arms and in one hand carries a fan. Hip, knee and ankle joints articulated. Dressed in pink and white, with embroidered ornament in other colors.

Height, 18 inches.

197—PALACE DOLL (*About 1850*)

Baby boy with loose (quilted) arms and legs, and articulated ankles, wrists and neck, in a modern costume of gay colors—orange, green, blue, tan-yellow, pink, red and brown.

Height, 21 inches.

198—SET OF THREE PALACE DOLLS (*About 1720*)

Representing the famous sixteenth century conqueror, Hideyoshi, the greatest warrior of Japan, widely known as Taiko, and two No dancers in a classic dance, the *tsurukame* (stork and turtle), the dancers appearing before the general with a stork and turtle on their heads, celebrating his long life and undying fame. He is garbed in purple, red and gold, and the dancers in green, red and gold, and they have folding fans while he carries the warrior's fan.

Height with symbols, 13 $\frac{1}{2}$ inches to 16 $\frac{3}{4}$ inches.

199—PALACE DOLL (*About 1750*)

Costumed in light blue silk with floral ornamentation reserved in white, and in a green silk brocade *nakama*, or skirt, adorned in gold and silver, blue and purple, with medallions and various conventional designs, and wearing a warrior's helmet gilded. The doll was probably made for a warrior's child. Has movable arms: hip, knee and ankle joints articulated.

Height, 24 $\frac{3}{4}$ inches; with helmet, 30 $\frac{1}{2}$ inches.

200—PALACE DOLL (*About 1750*)

Costumed in rich flowing and quilted robes of dark blue, white and soft red, and representing Shōjō, a famous lover of wine, who imbibed freely, and is here shown seated beside a wine jar with a cup in one hand and a ladle in the other. Silk cushion.

Height, 16 $\frac{1}{4}$ inches.

201—PALACE DOLL (*About 1720*)

A very large doll, with movable arms and articulated leg joints, wearing rich robes of black and white silk. It was probably made at the desire of a daimio, by the imperial doll maker, for the children of the noble's family, as the coat bears in white reserve a daimio crest composed of two crossed feathers—so cut as to form a quatrefoil—within a circle. The white part of the coat is painted in blue with storks and waves.

Height, 36 inches.

FUZOKU NINGYO: COSTUME DOLLS

The *fuzoku ningyo*, showing men's and women's costumes or fashions of the various periods, first made their appearance in the Genroku period (1688-1703), and have been made ever since; they are being made to-day. Those in the following group are of the Genroku period, with three exceptions, a standing figure of about 1800, an articulated doll of about the same time, and the Forty-seven Ronin on the Bridge, a production of the Taisho (the present) period. The dates of these three are indicated in their several places; the repetition of date after the other dolls of the group is omitted.

202—COSTUME DOLL

A *sōshō* ("teacher of the polite accomplishments") seated before his tobacco tray. He is clad in pink and blue, with embroideries in colored silks and gold, the garments being the traditional teacher's apparel (though not in color), which has changed little in form even down to to-day.

203—TWO COSTUME DOLLS

Ebisu-Daikoku, the deities who, combined, are the god of merchants; Daikoku carrying his mallet. Their garments adorned in gold.

204—TWO COSTUME DOLLS

Jo and Uba (sometimes called Jotomba), the Spirits of the Pine Tree, usually represented as a very aged and wrinkled couple, Jo with a rake (lost in this instance), and Uba with a broom, gathering pine needles. Their costumes here are green, pink and gold. Their story is recited at weddings, and centers on a patriarchal pine at Takasago, of bifurcate trunk, where dwell the spirits of the Maiden of Takasago and her spouse the son of Izanagi, who wedded her at first sight. They lived to a great age and died at the same hour, and their spirits took abode in the tree. On moonlight nights they resume bodily shape and collect the needles of the pine. Kino Tsuraguki saw them doing this, in the sixteenth century, and on his memorable encounter Tomonari of Asonomiya, a priest, arranged a No dance. They symbolize long life and happiness.

205—FOUR COSTUME DOLLS

Representing acrobatic performers—called *dengaku hoshi*—of the Ashikaga period of the fourteenth century, in Korean costume. The costumes are in different colored silks and have gold ornamentation.

206—THREE COSTUME DOLLS

In the costume of "Bon odori," a day (August 13) of Buddhist ceremonies at the tombs of ancestors, on which day also there is a festival dance. (It is the day when those in Hades are free.) The costumes are light blue and cream white.

207—COSTUME DOLL

A child of the Samurai, standing. He is in a brown plaid coat, with a sword under his left arm.

208—COSTUME DOLL (*About 1800*)

A young woman, walking, wearing over her head the *katsugi*, a sort of veil-kimono which from early times was worn by young girls, their donning of it at the age of five or six years being made a day of ceremony. In the upper classes the *katsugi* was worn until marriage, sometimes afterward, when the young women went abroad for any reason, to screen beauty from curious eyes. The rest of the costume is in white silk and red Silk crêpe embroidered with flowers and scrolls in silks and gold.

Height, 9 inches,

209—COSTUME DOLL (*About 1800*)

A workman, with swinging arms, and leg joints articulated, wearing a brown coat belted in white.

Height, 9¾ inches.

210—COSTUME DOLL

Illustrating the garb of a workman of the era—the Genroku period—abroad in a very large cap and carrying an umbrella.

Height, 8½ inches; (with umbrella, 10½ inches).

211—COSTUME DOLL

With long red hair, and carrying a fan, in the costume of a "Shōjō" No dancer. The costume is abundantly enriched with gold.

Height, 12¼ inches.

212—TWO COSTUME DOLLS

Boys in ceremonial costumes of varicolored brocades, each carrying a sword in his belt and one also holding a fan. Silk cushions.

Height, 8½ inches.

213—TWO COSTUME DOLLS

Chinese boy acrobats performing on the back of an elephant.

Height of the group, 14 inches.

214—COSTUME DOLL

An actor as the great twelfth century Samurai warrior Asahina Saburo, of prowess and many feats. He went to Hades and after "browbeating the old hag of the three roads" was entertained by the king, Yemma O. On land and sea he was equally famous. Cruising in Chinese waters he swam with a shark under each arm, and at the battle of Hikkane in 1180 he pulled up a tree to serve as a war club. The costume is rich silk brocade, largely green and red, and the man carries two long swords and a lance. In this doll and that of the following number, (215,) observers of Japanese prints will remark at once the similarity to the early color prints of actors,—in color, costume and facial expression.

Height, 11¼ inches.

215—COSTUME DOLL

An actor in the *harugoma* (hobby horse) dance in a New Year play. The robes are voluminous,—silk crêpe of a warm salmon-pink, almost an orange-red, embroidered with swaying floral sprays in green, yellow and white silk, and laid on in gold thread, and brocade with conventional designs in wine-red, green and silver on a black ground. The actor holds aloft the hobby horse's head. As mentioned in connection with the previous number, the similarity of costume, color and expression to those reproduced in the early prints of actors will be noted by admirers of the Japanese prints, in observing both of these dolls.

Height, 12½ inches.

216—THREE COSTUME DOLLS

Tayu, *kamuro* and *otokoshi*; a blithe young woman who yields to none a monopoly of her beauty, out for a promenade accompanied by a younger attendant and a servant. In front of her an expressive pet dog scratches his chin. The servant holds an umbrella over her. Her costume of silk and brocade is elaborate, and the outer coat, of sage green, is embroidered with the plum blossom, chrysanthemum and peony in brilliant silks enhanced with gold. The costumes of the others, simpler, are in silk and velvet.

Height of tallest, 10 inch (to top of umbrella, 13½ inches).

217—TWO COSTUME DOLLS, WITH SIX-FOLD SCREEN

Boys enjoying a cock fight, each with his bird in front of him. Their costumes are rich brocades in varied color, brightened with gold, and one boy carries a bag made from the same material as his costume, to hold the bird that shall be killed. The other boy carries a fan. The roosters are in bright colors, and have movable heads. The screen back of the group, by an artist of the Tosa school (seventeenth century), depicts a cock-fighting scene of the ancient days, picturing a nobleman's garden beside the blue sea, where two birds are busily at it. Numerous persons look on, from the garden and the open house, and in the foreground are two men holding the next pair of fighters. Cherry trees are in blossom and a pine stands near the house. The costumes of the company are in varied colors, and the whole is on a gold ground.

Height of dolls, 15½ inches; height of screen, 17 inches; length, 44 inches.

218—COSTUME DOLL

In the very elaborate dress of a classic dance. The apparel is voluminous and padded, and is throughout of rich stuffs, brocades in lattice pattern with floral medallions, and in various other patterns and different colors. The dancer wears the ancient cap (*eboshi*), gilded.

Height, 17½ inches.

219—COSTUME DOLL

Dressed for the *sambaso* dance, which is believed to have originated in a religious performance at Nara in 807 to stop fissures that suddenly belched fire from the earth. The doll wears the characteristic cap, which from the front appears conical and from the side resembles a mitre, carries the *suzu* (a bell used only in shrines), and is garbed in gold brocade of various colors.

Height, 18¾ inches.

220—COSTUME DOLL

Figure of a man dressed and equipped for his presentation of the *shishi* (lion) dance, sometimes called the *Echigo jishi* dance. It is performed at the New Year season by men who go from house to house and receive gratuities for their performances. The man figured in the doll is dressed in brown print cloth and white and purple striped satin, and wears over his head the lion mask carved in wood and gilded, and he carries the deep drum (*tsutsumi*), which is gilded and painted with lions.

Height, 26 inches.

221—TWO COSTUME DOLLS ON LACQUER STAND

Karako—which is to say, in Japanese, “Chinese boys”—at play. They are in the old-time Chinese costume, with the curious Chinese shoes with curling toes, and are playing horse, the older boy down on all fours giving a very much pleased youngster a ride. The costumes are of gold brocade in rich colors and of silks embroidered in gold.

Height of group, 18½ inches; length, 24 inches (measurements of stand not included).

222—COMPANY OF COSTUME DOLLS: THE FORTY-SEVEN RONIN (*Taisho Period*)

Representing boys garbed as the famous “wave men” of Nippon, those picturesque wanderers of the land they had once as samurai served, on the night of the accomplishment of their fateful and self-imposed task of chivalrous revenge. They are shown crossing the Ryogoku bridge, Yeddo (now Tokio). The dolls were made during the present reign, and there are fifty of them in all, the forty-seven rovers being confronted at the bridge by three samurai, the leader mounted on a brown horse. The *ronin* are costumed true to type, the uniform of the old-time firemen, which they had to adopt to enable them to circulate freely, and they have whatever weapons they could command, bows and arrows, halberds, swords; some carry the primitive searchlight,—a bell-shaped cup that they can point outward, sending forth the light of the candle within. Each is designated by his particular letter of the Japanese alphabet—which contains just forty-seven letters—beginning with the leader, Oishi Kuranosuke, who appears at the head of his troop. He and his three assistant officers are the only ones who have helmets. The adoption of the alphabetic device was the successful ruse of the *ronin*; they did not wear it, however, in the flesh, and the letters are put here as symbolic. In life a *ronin* announced himself by enunciating his letter; unless the response was the next letter, he knew he was in speech with an enemy. As their wanderings came to end on the fourteenth day of the twelfth month (*Junigatsu*) of Genroku, otherwise December 14, 1702, the bridge and a pine tree standing next it are shown covered with snow.

[The extremely interesting story of the Forty-seven Ronin, one of the most famous in the annals of Japan, is too well and widely known to require repetition here.]

223—FIVE COSTUME DOLLS

Two of them figures of samurai, seated in Japanese fashion on their heels and suggesting somewhat a kneeling position, one a young man, the other an older one, somewhat bent, both dressed in a dotted cotton material and each with his two swords under his arm. The other three are guardians of the imperial palace, the highest in rank being a noble who has the privilege of looking upon the emperor's face; he wears an *eboshi* (cap of ancient form) with two plumes, carries a sword and is gowned in brocade. Next in rank is a samurai who attends in the palace gardens but may not enter the palace or see the emperor's face; he is clad in satin, and here has but one sword, but may have had another, perhaps a short sword in his belt. The third is a samurai of lower rank, who wears a striped silk coat and his two swords, and carries a sounding implement used to announce the coming of processions—a sort of drum major, only that his baton is not mute; when he drops the butt to the ground the rings at the head make a sound.

(Illustrated)

224—EIGHT COSTUME DOLLS

An imperial messenger with retinue of servants. At the head march two in black (all wear silk), carrying imperial banners, announcing the high import of the mission. After them comes the actual carrier of the message, clad in a changeable silk, followed by two men in garments of different color bearing *shaku* (scepters or maces), one for the emperor and one for the head of the mission—whenever a noble has audience with the emperor, the emperor holds his scepter before him and the noble holds up his scepter and looks upon it (not at the emperor's face). Following comes the *kuge* (noble of the household), the commissioned messenger, wearing gold brocade and riding an elaborately caparisoned black horse, and behind him are the bearers of his shoes and umbrella. (These dolls are classed as of the Genroku period, but it was found difficult, in Japan, to determine definitely whether they were produced in the latter part of that period or during the succeeding Kyoho period.)



No. 223—FIVE COSTUME DOLLS

FOUR DOLL GROUPS IN ORCHESTRAL MUSICIANS' COSTUMES

The first three of these groups are *gonin bayashi*—orchestras of five members—representing the orchestras used for the classic No dances before the nobility and in the temples. The fourth is a *hichifukujin*—a group of the seven gods of happiness assembled as an orchestra, enjoying themselves as musicians.

225—GONIN BAYASHI, WITH SCREEN (About 1790)

Costumes of Nile-green brocade, and *eboshi* ("bird shape" caps), in the form of the *hōwō* bird's head, painted and gilded. Six-fold screen of the Kano School, painted in colors on a gold ground with landscape and sea, storks and smaller birds, flowers, pines and a blossoming peach tree.

Height of screen, 103¼ inches; length, 25¾ inches.



226—GONIN BAYASHI, WITH SCREEN (About 1750)

In silk brocade costumes of various soft colors, each player on a separate black lacquer stand. The screen,—properly called a *fusuma*, representing the interior doors of a house, instead of being a typical screen,—is of the Kano School, and pictures a landscape with waterfall, cherry and plum trees in blossom, and peacocks among peonies in luxuriant bloom, in delicately toned colors on a gold ground.

Height of screen, 11½ inches; length, 40¼ inches.

227—GONIN BAYASHI, WITH SCREEN (*About 1775*)

In samurai costumes of dark bluish-green brocade, and peach-pink, pale apricot and purple-violet silks embroidered with gold. The screen, strictly speaking, is a *fusuma*, rather than a screen—representing the sliding doors in the interior of a house. It is of the Kano School, and pictures pine and cherry trees and peonies, two gorgeously colored pheasants, and hills and water, in delicate hues on a soft golden ground.

Height of screen, 14½ inches; length, 26 inches.

228—HICHIFUKUJIN, WITH SCREEN (*About 1775*)

The seven gods of happiness, entertaining themselves with music, are in joyous attitudes, holding various instruments, and their apparel is gold brocade of varied ground color, with the exception of one player who wears blue silk painted with white trefoils. Six-fold screen of the Kano School, depicting a Chinese Court scene of the T'ang period, with nobles paying respects to the emperor and empress surrounded by warrior-guardians and women of the palace. All told, twenty-four figures are seen, in buildings and garden, the whole being executed in numerous colors on a ground of gold.

Height of screen, 14½ inches; length, 36½ inches.

GOGATSU MUSHA NINGYO: WARRIOR DOLLS

These dolls are made especially for the May Doll Festival,—the doll festival particularly for boys, held annually on the fifth day of May, one of the two great doll festivals of the year, the other one being for the girls and held in March. The custom was initiated in the Enki period, at the beginning of the tenth century, having its origin, it is said, at the Court, and perhaps growing out of an earlier practice of sending gifts of helmets and similar objects at that season.

Still earlier, in the shadowed past, the children of knights had used their elders' arms as playthings, and from this employment or diversion of infantile energy developed the making of helmets and small arms for the celebration of children's birthdays. From these reminders of the military virtues, powers and glories, with which it was desired to impress the mind of the child, the warrior doll naturally evolved, and with the Genroku period (1688-1703), and after, prodigality of living led to the adornment of these dolls with elaborate appointments.

229—WARRIOR DOLL (*About 1775*)

Representing Kato Kiyomasa, one of the greatest warriors of the late sixteenth and early seventeenth centuries, who led the Korean war under Hideyoshi, and was so powerful afterward under Ieyasu that the Shogun feared him and is credited with despatching him (in 1614) by the poison route. The Koreans called Kiyomasa the "devil warrior," and he is said to have worn a helmet three feet tall. He is shown in silks and gold brocade, and sixteenth century gilded armor, with his device of gilded and green feathers and his long spear—which was three-pointed until in killing a tiger one of the arms was broken off, after which the great man's weapon was always represented as having only the two points.

Height, 18½ inches.

(*Illustrated*)

230—WARRIOR DOLL (*About 1775*)

Empress Jingu, the fifteenth ruler of Japan and one of the most famous, who is almost always represented as a warrior because of her martial spirit and accomplishments. She is in imperial robes of gold brocade, and carries the general's fan and a long sword. This is the famous empress who invaded Korea. The gods had bidden her husband the Emperor Chiui to do so but he was heedless, and when they then inspired her to prod him he became obdurate, and exclaiming that there was no land to the West, that such dreams were of lying gods, he fell dead. Jingu then carried out the deities' orders and planted her lance in Shiragi, after which she feasted with one of the gods. She was the first ruler of Nippon to attempt foreign conquest.

Height, 15½ inches.

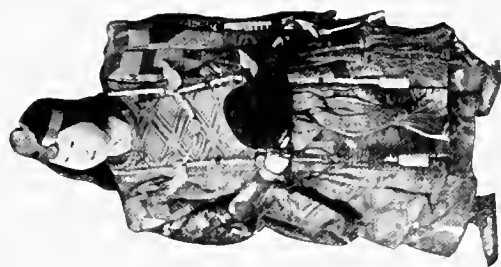
(*Illustrated*)

231—WARRIOR DOLL (*About 1775*)

Yoritomo, the famous fighting man who after the battle of Yashima in 1185 became the greatest power in Japan after the Emperor Go Toba, who gave him the title of chief administrator, Sei-I-Tai-Shogun. He is dressed in vermilion and gold, purple-blue and white, and wears a gilded *eboshi*.

Height, 21 inches.

(*Illustrated*)



No. 230



No. 231



No. 229

SANGATSU HINA NINGYO: MARCH FESTIVAL DOLLS

The dolls in the following nine groups, or lots, were made for the March Doll Festival, held each year on March 3, the greatest doll festival celebrated in Japan, of very ancient beginning, and particularly for girls. The first two groups are known as *tachi hina ningyo*, "standing dolls" (though they do not stand up); they are without arms or legs, and are of primitive design, being of a type originally made of paper, though these are more elaborate and are made of rich stuffs. The third lot represents a prince and princess, and the succeeding six lots are known as *nairi hina ningyo*, each representing an emperor and empress, the name being derived from the extreme, innermost seclusion in which in ancient days the emperor and empress kept themselves.

232—Two "STANDING DOLLS" (About 1775)

Representing a young man and woman, clad in dragon brocade and in silk crêpe painted with the *horai san* design, which comprehends the pine, plum and bamboo, the stork and tortoise, and Jotumba (the long lived couple), all symbols of long life and happiness. The symbolic design is especially used in connection with the marriage ceremony.

Heights, 20½ inches and 11 inches.

233—Two "STANDING DOLLS" (About 1775)

Figures of a young man and woman, in costumes of green and vermilion brocade ornamented with floral medallions in white.

Heights, 16 inches and 13 inches.

234—Two IMPERIAL DOLLS (About 1715)

Standing figures of a prince and princess, he in green silk brocade with white medallions, and she in a warm peach-pink brocade with white chrysanthemums, and a white silk skirt.

Heights, 13½ inches and 8¾ inches.

235—Two IMPERIAL DOLLS (About 1750)

Representing an emperor and empress seated, he in green brocade, white and purple, and she in more colorful robes, adding blue, orange, yellow and brown to those in the apparel of her spouse.

236—Two IMPERIAL DOLLS (About 1750)

Seated figures of an emperor and empress, the empress in red, green, blue, pink and white brocades, and the emperor in brown figured silk and brocades.

**TWO IMPERIAL DOLLS,
WITH SCREEN**

(About 1790)



TWO IMPERIAL DOLLS,

WITH SCREEN

SANGAY'S HUNANINGYO: MARCH FESTIVAL DOOLS

(0071 twoda)

(6611) *tsōōn* 團圓. The *tsōōn* festival was first made for the March Doll Festival in March, but the festival is also celebrated in Japan, beginning on the 15th day of the 3rd month. The two groups are called *tsōōn* and *tsōōn* "standing" and "crouching" (they do not stand up; they crouch down behind a low partition, each singing a type originally made to sing the *tsōōn* and *tsōōn* songs and bearing of rich stuffs. The third group is called *tsōōn* and *tsōōn* (the *tsōōn* being known as *tsōōn* and *tsōōn*), the name being derived from the *tsōōn* and *tsōōn* (the *tsōōn* being known as *tsōōn* and *tsōōn*), the name being derived from the *tsōōn* and *tsōōn* (the *tsōōn* being known as *tsōōn* and *tsōōn*).

12. T. J. van der Meer, "Doubts" (*1977*)

Height, 20 inches and 11 inches.

B. The "Flying Dutch" (About 1775)

Figures of a young man and woman, in costumes of green and white, the brocade ornamented with floral medallions in white.

Heights, 20 inches and 13 inches.

2,100,000,000 (Dollars) (1995)

Height, 13 feet 6 inches.

$$=0.5 \times [(100 + 80) - 100] = 10\% \quad (\text{即 } 17.50)$$
[illegible]

Seated to the left of the emperor and empress, the empress in red, green, blue, pink and white brocades, and the emperor in brown and red brocades.



237—TWO IMPERIAL DOLLS, WITH SCREEN (*About 1790*)

An emperor and empress seated, on the *miza* (dais), before a gold screen. These dolls were made by the imperial doll maker and dressed by the young women of the court from their own materials. The emperor wears a black lacquer *eboshi* (cap), and a robe of white silk ornamented with conventional medallions in pale purple. His under robes are also of white and purple silks. He holds in his right hand a *shaku* (scepter) of *hinoki* wood. The empress wears the traditional manifold garments of ladies of rank in Japan, in this case to the number of nine; seven of them are of plain white silk, under one of white silk embossed in a swastika-lattice pattern, outside which is an external robe of state of orange-brown silk adorned in salmon-pink and silvery white, with floral scroll patterns and conventional medallions. She wears also the *hinohakama* (red skirt) equally characteristic of the apparel of all ladies of rank. She carries a decorated fan made of *hinoki* wood, and wears a metallic hair ornament. The screen is in six folds, decorated in color with flying *hōwō* birds and floral sprays.

Height of emperor, on stand, 20 inches; of empress, 18 inches.

Height of screen, 23½ inches; length, 54½ inches.

(*Illustrated in Color*)

238—TWO IMPERIAL DOLLS, WITH SCREEN (*About 1700*)

Standing figures of an emperor and empress, on silk brocade mats. It may be pointed out that among *nairi* dolls—these representatives of imperial seclusion—while many seated figures are seen, standing figures—real standing dolls—are very uncommon. The emperor is in full imperial robes, the outer garments being rich and soft white silk brocades. He wears a long sword of curved blade, with a white fish-skin grip and nashiji lacquer scabbard, and the *gyōkwan* or plumed hat. On the empress's head is a *hōkwan* (treasure hat), surmounted by a flying bird. She wears the full set of twelve garments, or layers of apparel, prescribed through the long succession of Japanese empresses for the state dress, the same number worn by the present Empress of Japan on the occasion of the recent coronation. The principal outer coat, on the doll, is a peculiar brocade in a rich and soft-toned green. The screen, in six folds, is of the Kano School of the same period as the dolls, and displays on a gold ground color paintings of peach, plum, pink and peony sprays, and flying phœnixes, or *hōwō* birds, with a sprig of iris aloft. The back is painted with a weeping willow, and a figure astride a hobby horse.

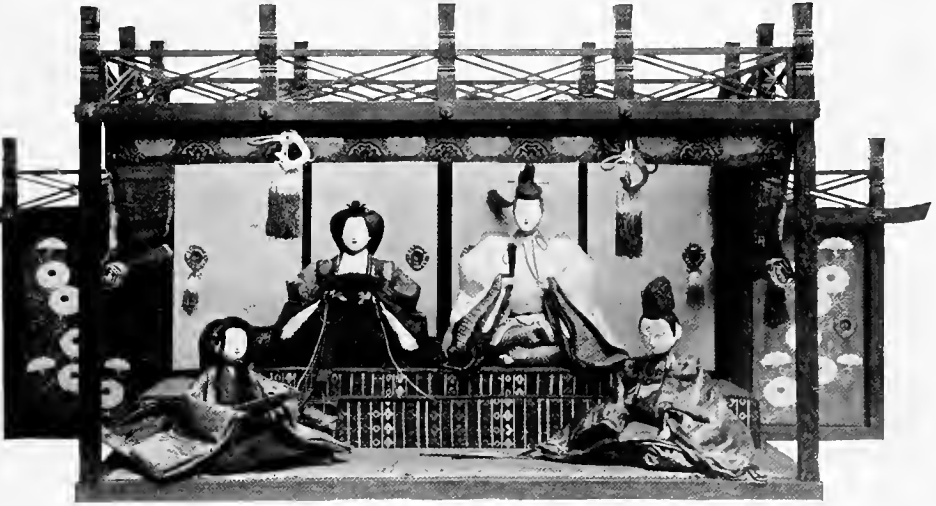
Height of dolls, 17½ inches and 17 inches; of screen, 23½ inches; length of screen, 54½ inches.



239—TWO IMPERIAL DOLLS (About 1750)

Large seated figures of an emperor and empress, each screened by a *kicho*, or hanging curtain to prevent a draft, of silk brocade ornamented with birds and butterflies and a lattice. Dolls of such large size are very rarely seen and were restricted to rich and noble houses,— those of the *kuge* or daimio, household or warrior nobles—not alone because only wealth and spacious houses could provide and accommodate them, but lesser persons were forbidden to possess them. The empress here is most gorgeously appareled, in brocades of many colors and gold, and silk crêpe richly embroidered. The garment layers number at least fifteen. The *sho*, hanging at her back, is of transparent white silk painted in colors with the flowers of the four seasons, the cherry, peony, chrysanthemum and the Chinese lily (which blooms in the winter). The emperor is in a comparatively modest costume of green *karaori* brocade and white silk brocade. He wears the *gyokwan* (plumed hat), and the empress the treasure hat, (*hokwan*).

Height of emperor, 24 inches; of empress, 26¾ inches.



240—FOUR IMPERIAL DOLLS AND PALACE (*About 1725*)

An imperial family in the *goten* (palace); the emperor and empress made and clothed by the imperial doll maker, the Crown Prince and Princess made by him but dressed by young ladies of the court. The emperor's costume is principally of white and golden yellow brocades, the empress's principally green, white and red, the green outer robe ornamented with medallions of rose, yellow and white. The prince and princess are in yellow with blue ornamentation. The palace is of mulberry wood and was made in 1856 for the noble family who then owned the dolls. It has bamboo curtains with silk tassels, and at either side *edo*, or wing-doors, ornamented in relief with blooming chrysanthemums. It is so constructed as to be easily taken down and put up.

Heights of dolls, 9 inches to 13 inches; height of palace, 28 inches; depth, 22 inches; length, 5 feet 7 inches.

A GROUP OF CLAY DOLLS

The group here following are known as Fushimi dolls or Koyemon dolls—Fushimi *ningyo* or Koyemon *ningyo*. *Hanwa ningyo*, the general and literal name of clay dolls, include many varieties and date back to the earliest primitive times. This variety had its origin in the early part of the seventeenth century. In the Genwa period (which began in 1615), Ikaruka Koyemon at Fushimi made children's toys of clay with such originality and success that folk gave him the name of Ningyoya Koyemon, "Dollmaker Koyemon." His family in succeeding generations continued the trade, so that the term Koyemon dolls came into use as descriptive of this make, later giving way to the more general application, Fushimi dolls. The No. 218 in this group is believed to have been made by Ikaruka Koyemon himself, and bears a mark which in translation is "straight," "honest"—"the honest dollmaker." The others were made at Fushimi, and some or all of them may have been made by his family.

241—FUSHIMI DOLL (About 1750)

An old man walking at night, with a lantern. Creamy tone, and rich brown patina from smoke and handling.

Height, $3\frac{1}{4}$ inches.

242—FUSHIMI DOLL (About 1775)

Boy with rice bag. Painted in dark vermilion, blue, brown and yellow.

Height, 3 inches.

243—FUSHIMI DOLL (About 1775)

Woman seated in Japanese fashion; washed vermilion and black.

Height, $3\frac{1}{4}$ inches.

244—FUSHIMI DOLL (About 1800)

Boy holding up a lion mask, emblematic of the *shishimai*, the lion dance of the New Year season; cream-white, green, purple-brown and deep red.

Height, $3\frac{1}{4}$ inches.

245—FUSHIMI DOLL (About 1800)

Seated boy, in dark red, green and brown.

Height, $3\frac{1}{2}$ inches.

246—FUSHIMI DOLL (About 1800)

Boy, kneeling on one knee, the other knee raised, holding a turtle.

Height, $3\frac{1}{2}$ inches.

247—FUSHIMI DOLL (About 1800)

Seated boy, wearing a green cap, holding in both hands a *taihai*—a military commander's symbol of office with which in ancient times he directed an advance.

Height, 4 inches.



248—KOYEMON DOLL (*About 1620*)

Standing figure of a lady in winter costume, called "snow costume," as she wears an ample hood protecting her head and ears from the snow, and is dressed for outdoors. She carries a folded umbrella and appears very happy in the wintry season. For the most part the statuette is a soft and time-toned gray, with areas of a weathered and attractive pompeian red. One of the very rare examples of the early Koyemon doll.

Height, 13¾ inches.

249—FUSHIMI DOLL (*About 1800*)

Boy holding over his head the lion mask used in the lion dance (*shishimai*), which is performed at the New Year. Tawny yellow, gray-blue, black and green.

Height, 4½ inches.

250—FUSHIMI DOLL (*About 1775*)

Standing figure of *Terute-hime*, a character in the ancient play, "Senbonsakura," a love story, holding her husband's helmet. Soft brownish patina over a creamy ground decorated in yellow and black.

Height, 6¾ inches.

251—FUSHIMI DOLL (*About 1775*)

Happy boy, seated with hands on knees in the attitude of welcome, head inclined forward. His dress dark red, purplish-blue and black.

Height, 8 inches.

FOUR CARVED WOOD DOLLS FROM SAGA
(SAGA NINGYO)



252—SAGA DOLL (*About 1650*)

Delicately and expressively carved figure, believed to be a portrait of the celebrated daimio Saga Taishu, when he was young. Wood, painted in vegetable colors. He is in seated posture, with hands on knees, and his flowing robes are decorated with storks and young pines and in the *shokko* design of old Chinese brocades, the colors various reds with green, white and gold.

Height, 4¾ inches.

253—SAGA DOLL (*About 1600*)

Figure of the famous poetess Murasaki Shikiku, at her writing desk, carved in wood and painted in black, white, red and brown. Selections from her works are included in making collections of writings of one hundred celebrated poets of Old Japan.

Height, 3½ inches.

254—SAGA DOLL (*About 1800*)

Boy with nodding head, in carved wood, wearing garments of gold brocade and carrying a quail under one arm.

Height, 4½ inches.

255—SAGA DOLL (*About 1700*)

Carved wood figure of a kneeling boy, with nodding head, in embroidered garments, lacquered. In one arm he holds a quail.

Height, 8½ inches.

THE OLDEST DOLL OF THE COLLECTION



256—CARVED WOOD DOLL (*About 1420*)

Figure of a boy wearing a cap and seated on a drum, with the sticks in his hands. Face of the drum carved with the ancient *temoye* symbol. The wood, colored brown, has a soft and rich deep-toned patina of dull luster. The doll is said to have been made for the special use of the Shogun Yoshimasa when he was a child; it is said that he played with this doll, as well as later with *gosho ningyo* (palace dolls) modeled from it. Dolls of the same type are preserved in his temple, Kinkakugi, at Kyoto. The production and use of dolls as toys dates from this early period of the fifteenth century, the *hanwa ningyo* (clay dolls) of the very ancient times having been rather mortuary statuettes than dolls in the modern sense. (Their primary use was for symbolic burial—as substitutes for the human corpus when suicide to accompany the spirit of friend or emperor to heaven was no longer compulsory.)

Height, 4¼ inches.

MECHANICAL DOLLS (KARAKURI NINGYO)

Acrobatic or musical. Sometimes called *Takeda karakuri ningyo*, after a famous singer of Japanese musical drama, Takeda Idzumonojo, of Osaka, who made use of musical dolls in his playing.

257—DANCING BOY ON A STICK (*About 1775*)

Something of the jumping-jack order.

258—LION DANCE DOLL (*About 1750*)

Seated boy holding a lion mask on one hand, his arms movable—symbolizing the lion dance (*shishimai*) of the New Year celebration.

Height, 7½ inches.

259—ACROBATIC GROUP (*About 1775*)

Trapeze performer under a pine tree, his comrade beating a drum.

Height, 9¼ inches.

260—AN ARCHER, AND TARGET (*About 1800*)

A black-haired, smiling archer, in purple crêpe and brocade, with bamboo bow and four arrows, is seated on a nashiji lacquer stand. He bends the bow, selects the arrow, takes careful and deliberate aim, and hits the target placed about four feet distant.

Height, 24 inches; of target, 17 inches.

(*Illustrated*)

261—MUSICIAN (*About 1775*)

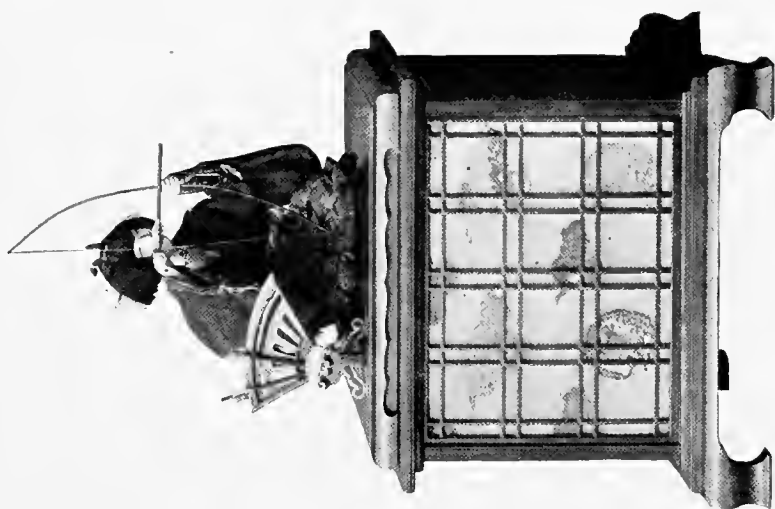
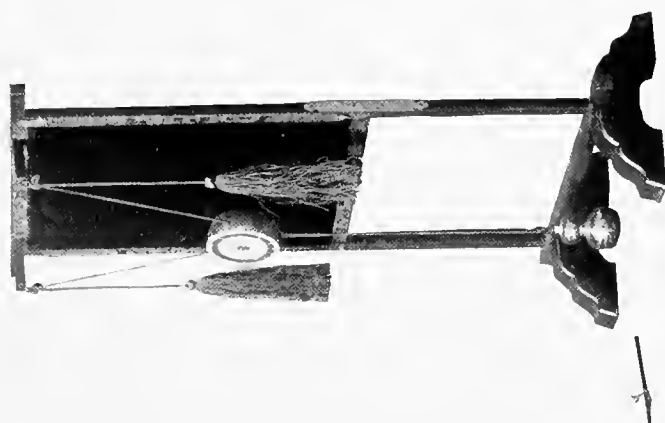
Beating a drum and playing a fife.

Height, 15½ inches.

262—SHŌJŌ AND TURTLE (1744)

Shōjō the wine-bibber, seated on a rock with his wine jar beside him, drinking, and a turtle (also a wine lover) crawling in front of him to catch the drippings. Inscribed with the date of first purchase, 1744; also bears an inscription by another purchaser, who states that he bought it on May 1, 1885 (doubtless for the May Festival of that year.)

Height, 14 inches.



263—A WRITER (*About 1800*)

A man in crêpe and gold brocade is seated on a nashiji and black lacquer stand, which is mounted on a *keaki* wood box. A panel turning on a post in front of him, shows first to the spectator a clean card, then swings around in position before him and he paints (or writes with a brush) on it, after which it swings back, showing to the spectator his writing. He writes, on four separate cards, the words or characters: *Kotobuki*, *matsu*, *take*, *ume*; meaning, respectively, long life (the Chinese Shou character), the pine, the bamboo and the plum, and in combined significance "Long life and happiness." (Directions for operation, in original and in translation, pasted within the box covering.)

Height, 24 inches.

2⁰/₄—JUGGLERS ACHIEVE THE OMNIPOTENT JEWEL (*About 1800*)

Two acrobatic boys are represented as turning a capstan by continuous somersaults, and as the capstan revolves a third boy seated on top moves upward and makes a quarter-round turn which brings him to the drawbridge of the Dragon's Palace—the submarine paradise—that has been spouted up from the ocean depths by a clam you can see for yourself on the surface of the waves, and rests upon clouds. The boy reaches the bridge just as the jewel of power emerges, and it falls into a box he holds on his lap. The capstan is of handsomely mottled *tagayasan* wood, the hardest wood of the East, harder than teak or black ebony. The table on which it rests is of nashiji lacquer and black lacquer painted in gold and inlaid with mother-of-pearl. Mounted on *keaki* wood box. The toy was invented, as it declares in an inscription within, by Ota Tokichi and made by Asano Shinsuke, both of the city of Nagoya.

Height, 29½ inches.

MISCELLANEOUS DOLLS AND TOYS

265—Ivory Doll, in Box (*About 1760*)

Made at Yeddo (the present Tokyo). Small boy, in bib and chest protector. Articulated.

266—Ivory Doll (*About 1760*)

Made at Yeddo (now Tokyo). Small boy; articulated. Without costume.

Height, 3 inches.

267—Four Dolls (*About 1800*)

Carved wood, colored in representation of different costumes.

268—Ten Dolls (*About 1750*)

Daimio parade. A daimio and his retinue of varied servants, carved individually in wood, with costumes pasted on; the costumes bits of silk and gold brocade.

269—Ten Dolls (*About 1850*)

Daimio parade. A daimio and servants bearing his umbrella, trunks and so on, carved and lacquered; the lord on a hobby horse, his retainers afoot and armed—two of them being two-sword men, samurai.

270—Two Dolls, with Screen (*About 1750*)

Nara dolls carved in wood and colored in representation of costumes. The old couple, "Spirits of the Pine," called Jotumba. Screen of the Kano School, with storks and pine trees painted in color on gold.

Height of dolls, 5½ inches; of screen, 9¾ inches.

271—Wooden Doll (*About 1750*)

Carved in representation of a very fat boy, tying on his *eboshi*; green brocade *munkake* tightly fitted on.

Height, 8½ inches.

272—Five Dolls (*About 1780*)

In rolypoly shape, only the faces defined; wrapped in silks and brocades.

Second Afternoon

273—TWO DOLLS (*About 1775*)

Daruma form; rolypolies, returning to position however dropped or set down. This pair were made by the Court doll maker, who had access to the palace apartments, for the princes and princesses, and are a rare find.

274—SEVEN MINIATURE DOLLS (*About 1800*)

Variously colored.

275—FIVE MINIATURE DOLLS (*About 1750*)

Rolypolies in silks and gold brocades, representing a fox, a hunter and the chief man of the village—three characters figuring in a game played by Japanese boys—and two spectators.

276—SIX MINIATURE TOY DOGS (*About 1750*)

In wood, silk and glass.

277—TWO TOY DOGS (*About 1800*)

Of paper, painted in bright colors.

278—PAPER DOG (*About 1800*)

Painted with blossoming trees, and two boys watching the fish in a fish bowl.

279—PAPER DOG (*About 1775*)

Gilded and painted with brightly colored flowers.

280—PAIR PAPER-DOG COVERED BOXES (*About 1750*)

Gilded and colored, with the *horaisan* and other designs.

Height, 8 inches; length, 11½ inches.

281—PAIR PAPER-DOG COVERED BOXES (*About 1750*)

Gilded and colored, with the *horaisan* and other designs. On the heads, the imperial crest—the sixteen-petaled chrysanthemum—three times repeated, showing that these were imperial palace pieces.

Height, 10¾ inches; length, 14½ inches.

282—"HAGOITA" (*About 1800*)

For the game of Battledoor and Shuttlecock; kiri wood, decorated with two actors' heads in silk with gilding and brocades.

Length, 23¼ inches.

283—PERFUME BOX (*About 1800*)

Disc shape, or the shape of the *denden taiko*; silk crêpe embroidered with peonies in silk and gold threads.

Diameter, 7½ inches.

284—FIVE BOUNCING BALLS, IN BOX (*About 1800*)

Of white spun silk, wound, and embroidered in colored silks with fishes and flowers. The box, of kiri wood covered with cloth, is painted in vegetable colors with chrysanthemums in low relief, and is about a half-century older than the balls.

Diameters of balls, 3¼-3½ inches.

285—SIX BOUNCING BALLS IN BLACK LACQUER BOX (*About 1800*)

Of white spun silk, wound, and embroidered with flowers, birds and butterflies, in silks of various colors.

Diameters, 3¾-4¼ inches.

286—SET OF FIFTEEN TOPS IN BLACK LACQUER BOX (*About 1800*)

Of hinoki wood; all but one of them lacquered.

Diameters, from 1½ inches to 5¾ inches.

287—PRESENTATION ARROW, WITH BLACK LACQUER BOX (1831)

Bamboo, exquisitely lacquered with three very rare falcon feathers. These arrows were made for presentation on the occasion of the birth of a son in samurai families, and were preserved through generations. They were exhibited at the boys' doll festivals, in May. This one is accompanied by the maker's guarantee, specifying with great particularity all the qualities and details of the production, under date of 1831.

Length, 35¾ inches.

288—THREE SMALL LACQUER CABINETS (*Late Nineteenth Century*)

Black lacquer with a rich adornment of floral scroll in gold, and equipped with all the letter and cake boxes and other requirements of a fashionable house, in miniature. Used at the girls' doll festival, in March.

Height, 5 inches.

289—LACQUER CHIFFONIER AND LINEN CHEST (*About 1800*)

Black lacquer ornamented in gold. The chiffonier with five drawers. Reproductions on reduced scale of the articles accompanying a bride in a wealthy family to her new home. Used at the girls' dolls festival, in March.

Height of chiffonier, 13¼ inches; length of chest, 15¾ inches.

290—DOLL SCREEN (*About 1650*)

Painted with chrysanthemums, bluebells and golden-rod, seen over a garden wall, in colors on a gold ground. Kana school. Two-fold.

Height, 19 $\frac{3}{4}$ inches; length, 25 inches.

291—SIXFOLD DOLL SCREEN (*About 1800*)

Tosa School. Painted in brilliant colors on a gold ground with landscape and a river, and Ushiwaka serenading with a flute his inamorata, Shizuka Gozen, who is seen in her house playing on the *koto*, a Japanese stringed instrument.

Height, 20 $\frac{1}{2}$ inches; length, 56 $\frac{1}{4}$ inches.

292—PAIR DOLL SCREENS (*About 1650*)

Tosa School. Six-fold. Gold ground, painted in color with scenes of the emperor on his way to the imperial palace and the empress within the palace.

Height, 20 $\frac{1}{2}$ inches; length, 5 feet 2 inches each.

INCENSE GAMES

293—"KŌ-DOGU," AN INCENSE-GAME SET (*About 1800*)

The incense game was developed in the fifteenth century at the direction of the Shogun Yoshimasa, who was very fond of incense, which was then imported from six countries, each yielding incense of a different fragrance from the others. The incense employed is that used in houses to welcome guests, not the incense of the Buddhist temples. Incense of the differing fragrances is placed in separate containers of uniform semblance, secretly identified, and as it is burnt the players in the game pronounce its name. With every correct guess the player progresses; if he misses too many he is out of the game. It is played as a horse race, as a race for the famous cherries of Yoshinoyama and the noted maples of Tatsuta, and in other forms. This set has the horses, the cherries and maples, and arrows. In the horse game if a player misses twice in succession he is "dismounted" and must foot it at a necessarily slower pace, handicapped as it were. A book has been prepared giving the origin, history and full playing directions, and goes with this set. (It is in Japanese.) All the paraphernalia and essentials also accompany the set, which is complete. Both case and chest are of mulberry wood.

294—"Kō-dogu," AN INCENSE-GAME SET (*About 1780*)

Similar to the foregoing, but in a black lacquer case, and without the chest of incense containers. It includes the horses, the cherries and maples, and the arrows, and in addition has a set of red and white banners for the players. The horses are particularly well carved, one in ebony and one in natural-color teak. Their riders have ivory faces, hands and feet, and are appareled in gold brocade.

295—"Kō-dogu" DOLLS (*About 1800*)

Chinese emperor and empress, and eight attendants, in gold brocades; ivory faces and hands. They are in a mulberry wood case and are movable in particular lanes, being arranged for use in the incense game described above (just as are the horses mentioned in Nos. 293 and 294).

296—TEABURI (HAND WARMER) (*About 1700*)

Octagonal. Wood, painted in many colors by a Tosa artist, with palace interiors, including buildings and gardens and figures.

Height, 19½ inches.

297—SHELL BOX (*About 1700*)

Used for holding painted shells with which a match game is played in Japan. Octagonal. Wood, painted in beautiful old colors, and gilded, by a Tosa artist. The color paintings are Court scenes with numerous figures, between the characteristic gilded clouds of the Tosa school.

Height, 12 inches.

298—SAMBŌ (OFFERING STAND) (*About 1800*)

A balconied tray on a deep stand; wood, painted with the *horaisan* design on a gilded ground.

Height, 13 inches.

299—OIL LAMP OF ANTIQUE FORM (*About 1800*)

One of the most ancient forms of lamp known in Japan, which continued in use until modern times. The pottery oil cup is new, but of the ancient model (which is still required in ritual usage).

Height, 32 inches.

300—OIL LAMP OF ANTIQUE FORM (*About 1850*)

Similar to the preceding, except that the flame screen, a disc, is painted with the figures of three girls, one writing a letter, one reading, and one asleep.

Height, 29½ inches.

JAPANESE, CHINESE AND INDIAN BUDDHISTIC CARVINGS

JAPANESE BUDDHISTIC CARVINGS

JAPANESE PERIODS: Tempei, A. D. 729-766
Fujiwara, A. D. 859-1186
Kamakura, A. D. 1187-1337
Ashikaga, A. D. 1338-1573
Momoyama, A. D. 1585-1602
Tokugawa, A. D. 1603-1867

301—POCKET SHRINE (*Early Tokugawa*)

Carried on their bodies by warriors going into battle. Carved of incense wood in the form of a large watch; interior carved with images of Fudo and Jizo on a diapered ground, finely gilded.

Diameter, 3 inches.

302—TWO SMALL HEADS (*Kamakura*)

Tamon-ten and Zochō-ten; carved in wood, lacquered and gilded.

Height (mounted), 4¼ inches.

303—HEAD OF TAMON-TEN (*Kamakura*)

Carved of wood, lacquered and gilded.

Height (mounted), 6¾ inches.

304—HEAD OF MONJU, GODDESS OF WISDOM (*Kamakura*)

Wood carving, unmounted; the shapely face coated with lacquer and gilded.

Height, 6 inches.

305—CARVED HEAD (*Ashikaga*)

Jizo, god of children; in wood, without covering, but now coated with a softly lustrous black patina from the smoke of incense and handling.

Height (of head), 5¾ inches.

306—CARVED HEAD (*Early Tokugawa*)

One of the Sixteen Rakan; in natural-color wood, the original painting having disappeared, with a slight yellowish patina.

Height (of head), 6 inches.

307—CARVED HEAD (*Early Tokugawa*)

One of the Sixteen Rakan; in natural-color wood, with vestiges of its original coating of paint or composition.

Height (of head), 6 inches.

308—HEAD OF MONJU, GODDESS OF WISDOM (*Late Ashikaga*)

Carved in wood, with features lacquered and gilded.

Height (of head), 7 inches.



No. 308

309—HEAD OF FUDO, GOD OF FIRE
(*Early Fujiwara*)

Wood carving, originally coated with paint or composition, of which vestiges remain, and now largely blackened from the smoke of incense; unmounted.

Height, 8½ inches.

310—WOOD CARVING (*Antique Copy of
Tempei*)

Mask of Bosatsu, lacquered and gilded; used for a Buddhistic dance.

Height (of mask), 9¼ inches.

311—PORTRAIT STATUETTE OF A PRIEST
(*Middle Tokugawa*)

In full robes and seated position, on a broad pedestal, the whole carved in wood, lacquered and gilded.

Height, 6 inches.

312—PORTRAIT STATUETTE OF JENDO-TAISHI (*Late Ashikaga*)

Standing figure of the founder of the Jō-dō-so sect in Buddhism, on a thalamus. Carved in wood. The figure is painted in colors, with gold used in the ornamentation of the robes, and the lotus is lacquered and gilded.

Height, 9½ inches.

313—PORTRAIT STATUETTE OF HOSOKAWA-SANSAL (*Early Tokugawa*)

Carved in wood, in seated posture and wearing flowing robes, on a low quadrangular base. He was a daimio who, after retirement, became a celebrated master of the tea ceremony, in the early days of the Tokugawa period. The head and face have a fine brownish patina.

Height, 6¾ inches.

314—STATUETTE OF KUAN-YIN (*Middle Tokugawa*)

In the attitude of her descent from heaven accompanying Buddha on his return to earth. Carved in wood and gilded, and largely covered with a warm brownish patina from incense smoke.

Height, 7 inches.

315—PORTRAIT STATUETTE OF A HIGH PRIEST (*Middle Tokugawa*)

Carved in wood and painted, the colors of the painting being no longer distinguishable, but merged in a dense black due to the accumulations of time and the smoke of incense; on a carved and lacquered pedestal.

Height, 10 inches.

316—JUICHI MEN KUAN-YIN (*Late Ashikaga*)

Carved wood statuette of the Eleven-headed Kuan-yin, lacquered and gilded, seated on a rock throne of natural wood. The eleven heads surmount her proper head (one being missing), under her removable cowl, which is coated with vermilion lacquer and ornamented with gold on the exterior, the interior being gilded.

Height, 10½ inches.

317—AMIDA BUDDHA ENTHRONED (*Late Ashikaga*)

The Buddha in the attitude of meditation, seated on a lotus throne, the whole in carved wood coated with gold lacquer. The front almost wholly blackened over with incense smoke, and of a rich brownish-black tone.

Height, 11½ inches.

318—PORTRAIT STATUETTE OF A HIGH PRIEST (*Middle Tokugawa*)

Seated and holding a *shaku* (scepter) and scroll; on a carved throne. The whole of wood, coated with red lacquer and gilded.

Height, 10 inches.

319—AIZEN-MYŌWŌ, GOD OF LOVE (*Early Tokugawa*)

In "Buddhist Art in Its Relation to Buddhist Ideals: with special reference to Buddhism in Japan" (copyright by the Museum of Fine Arts, Boston, 1915), Dr. Anesaki of the Tokio Imperial University and Harvard says in describing an earlier (fourteenth century) Japanese carving of this divinity: "Aizen-Myōwō, the Great Passion—This deity symbolizes the passions which, left to themselves, are sources of vice, but when well controlled are sources of power to strive for definite aims. His expression is fierce and strong. He has three pairs of arms carrying, respectively, a lotus and a stick with which to strike the wicked; a bow and arrows with which to attack human passions; a five-pointed *vajra* and a bell, with which to awaken all sentient beings to self-consciousness and lead them to reflection."

The figure is carved in wood, seated on a thalamus before a halo, and raised on a carved circular base. The whole is painted in vermilion and gold.

Height, 23¼ inches.

(*Illustrated*)



No. 319

320—STATUETTE OF FUDO, GOD OF FIRE (*Late Fujiwara*)

Standing figure on a high pedestal, the whole of wood carved and painted, and the figure in robes painted and gilded, their ornamentation including gilded Buddhist crests.

Height, 18 $\frac{3}{4}$ inches.

321—SHOGUN-JIZO (*Momoyama*)

Carved wood statuette of Jizo on his return to earth in the costume of a warrior, at a time of great plague, which he banished from the earth, banishing the devils at the same time and becoming known as Shogun-Jizo. Painted in several colors, and seated on a "rock" of natural wood.

Height, 13 $\frac{1}{2}$ inches.

322—PORTRAIT STATUETTE OF KANAMORI SŌWA (*Early Tokugawa*)

Seated figure, in carved wood, painted, the face having a rich brown patina; on a low and broad quadrilateral base. The sitter, Kanamori Sōwa, was the first pupil of Rikyu, who was the most famous master of the tea ceremony in all Japan, and flourished in the Momoyama period. Some articles used by Rikyu in the tea ceremony are so highly prized that today if one is found purchasable in Japan its value runs to very high figures, and rarely is one allowed to leave the country.

Height, 13 inches; with base, 16 inches.

323—AMIDA BUDDHA (*Middle Ashikaga*)

The Buddha seated in the attitude of meditation on a lotus throne before an elaborately carved halo, the whole carved in wood and coated with gold lacquer, toned a rich brown. The color on the head and body is of particularly lovely quality, rich and deep.

Height, 18 inches.

324—JIZO, GOD OF CHILDREN (*Middle Ashikaga*)

Seated on a thalamus, a halo marked by three lotus buds encircling his head. Carved in wood, and gold lacquered, the lacquer now having a wonderful patina in the tone of rich-hued and highly polished mahogany.

Height, 22 $\frac{3}{4}$ inches.

325—TAMON-TEN, GUARDIAN OF THE NORTH (*Early Fujiwara*)

Standing on the devil. Carved wood in natural color, with a dark-brownish weathered patina.

Height, 22¼ inches.

326—TWO STATUETTES (*Late Ashikaga*)

Kuan-yin and Seishi, each standing, in characteristic attitude, on a lotus throne. (Kuan-yin with the lotus flower in her hands.) Wood carvings, gold lacquered, the figures largely covered with a brownish-black patina. With the statuette of Amida Buddha immediately following, these figures make up the Amida Triad. The Buddha, however, is of a slightly later period, as will be noted.

Height, 23 inches.

327—AMIDA BUDDHA (*Early Tokugawa*)

Standing figure of the Buddha in the attitude of preaching. He stands within the lotus throne, which is mounted on a circular base, the whole carved in wood and lacquered in gold. The lacquer of the figure has a rare patina of warm reddish hue. With the two statuettes of the preceding number this one of the Buddha completes the Amida Triad, but the three carvings are not exhibited as one lot owing to the fact that the Buddha is of somewhat later origin—possibly not more than half a century later.

Height, 26 inches.

328—AMIDA BUDDHA (*Middle Fujiwara*)

Seated, in the preaching attitude; carved wood of natural color, with a brownish and smoke-black patina.

Height, 20 inches.

329—STATUETTE OF RAKAN (*Middle Ashikaga*)

Seated figure of one of the Sixteen Rakan, holding in one hand a bell with a five-pointed *vajra* head. Carved wood, which is largely exposed, with polychrome painting whose colors are considerably obscured by the accumulations of time; the bell gilded. On broad quadrilateral base.

Height, 16¾ inches; with stand, 19 inches.

330—JIZO, GOD OF CHILDREN (*Middle Fujiwara*)

In priest's robes, seated on a thalamus, and holding in one hand a jewel and in the other the wand with which in bades he protects children from all the devils. In Japan Jizo is popularly known as the god of children. In larger sense, however, he is "Jizo, the Earth-womb": "the merciful benefactor of mankind," as Dr. Anesaki says in his "Buddhist Art," "always ready, in a spirit of compassion, to give anything out of the inexhaustible jewel which he holds." Figure and throne are of carved wood, painted in polychrome on a lacquer foundation, the robes being further decorated with gold medallion crests; the throne rests upon a carved wood pedestal in gold lacquer. The colors now are blended in the gray of time, in an unctuous encrustment.

Total height, 25½ inches.

(Illustrated)

331—PORTRAIT STATUETTE OF THE PRIEST NICHIREN (*Middle Ashikaga*)

Nichiren,—the "sun lotus," because of his mother's dream that the sun entered her body when he was conceived,—was the founder, in the thirteenth century, of the Buddhist sect that goes by his name. The figure is in seated position, in priest's robes, and is of carved wood covered with gold lacquer. Almost the entire surface is coated with a rich black patina. On a deep oblong stand with an upper plinth painted with floral scrolls on a red ground, on a lacquer foundation, the body of the stand carved wood lacquered in gold and silver on a black lacquer ground.

Height of statuette, 14¾ inches; total height, 22¾ inches.

332—AMIDA BUDDHA (*Middle Ashikaga*)

In the attitude of meditation, in carved wood, with halo, seated on a thalamus. The entire carving lacquered in gold, and the face and figure now covered with a rich brownish-black patina from incense smoke.

Total height, 33 inches.

333—AMIDA BUDDHA (*Early Tokugawa*)

Standing figure in the preaching attitude, on a lotus throne. Carved wood, gilded; the black underground appearing in various places in the folds of the robes, through the gilding, lends the interest of variety. The face, breast, hands and feet were coated with gilt paint, and are of a weathered grayish-yellow hue.

Total height, 52½ inches



No. 330

334—PORTRAIT STATUE OF SHOTOKU-TAISHI (*Middle Fujiwara*)

Standing figure of the Crown Prince Shotoku at the age of three years. He was the son of the Emperor Yomei, was born A. D. 574, and had much to do with the establishment of Buddhism in Japan. The figure is of carved wood, a rare example of the carving, modeling and lacquer work of the middle Fujiwara period, and is coated with brilliant black lacquer. At some time in the past, on occasion of some great festival, it has been painted over with several coatings of composition, as may be noted now in the skirt, where this ancient "improvement" has been allowed to remain. On polychrome base.

Height, 27 inches; with base, 29 $\frac{3}{4}$ inches.

(*Illustrated*)

335—STATUE OF KUAN-YIN (*Early Fujiwara*)

The goddess stands in loose flowing robes, barefoot on a lotus throne which rests on an octagonal base, and back of her is an elaborately carved halo in openwork floral scroll. The discs set at intervals probably at one time were inscribed with Buddhist writings. Wood carving coated with brownish-black lacquer richly gilded. The gold has a fine patina of brownish tone, from incense smoke.

Total height, 4 feet 10 $\frac{1}{2}$ inches.

(*Illustrated—see Cover Plate*)

336—DAIBUTSU (*Early Ashikaga*)

Carved-wood statue of the seated Buddha, in meditative attitude, coated with black lacquer and gilded. He sits on a thalamus which in turn rests upon a carved hexagonal base. Back of him is a huge lotus-petal halo, curving forward over his head, and exhibiting in this upper shelter small applied figures of apostles, carved in relief. The all-seeing eye in the forehead is of rock crystal, carved, and in the headdress is a brilliant sphere of the clear crystal. The figure is a perfect piece of modeling, and the quality both of the lacquer black and the gold is particularly rich, the intermittent rubbing-off of the gold adding character to each. On the brow the gold has taken a reddish-brown patina under the influence of incense fumes.

Height, 8 feet 1 inch; width of base, 5 feet 1 inch.



No. 334

337—SHINTO CARVING (*Late Momoyama*)

Portrait of Sugawara Michizane, a ninth century noble deified under the name Tenjin Sama as god of caligraphy; he was a great poet and is famous in story; his life was most romantic. He is portrayed seated, in Court dress, holding the scepter (*shaku*) without which a noble may not approach the emperor, and a long sword. Carved in wood and painted in polychrome; on large polychrome base.

Height, 19 inches; with base, 22 $\frac{3}{4}$ inches; robe-spread (extending beyond the base), 29 inches.

338—SHINTO CARVING (*Late Momoyama*)

Portrait of Kamatari, the founder of the great Fujiwara family or clan; he was a minister under the Emperor Kotoku, continuing in the service of the Empress Seimei, and received his title, Fujiwara, from the Emperor Tenchi. He died A.D. 669. Carved in wood, in Court dress and carrying the long sword, in seated posture, and painted in red, gray and black. On a broad pedestal base.

Height, 19 $\frac{3}{4}$ inches; with base, 25 inches; robe-spread (within base), 27 $\frac{3}{4}$ inches.

CHINESE STONE SCULPTURES

339—GRAY STONE HEAD (*T'ang*)

Head of a statue of Kuan-yin, with a headdress presenting two Buddhistic crests. Soft dark-gray patina, and in the hair yellowish earthy incrustations. The facial type shows the carving to have been done under Indian influences, but the sculpture is distinctly Chinese.

Height (of head), 15 $\frac{1}{4}$ inches.

340—HEAD OF KUAN-YIN (*Sung*)

In Chinese black marble; high headdress without ornaments; the face polished with a soft luster.

Height, 16 inches; with pedestal, 23 $\frac{1}{2}$ inches.

341—HEAD OF BUDDHA (*Early T'ang*)

In white marble, to which the weather has given a creamy tone; from a large temple statue.

Height, 15 $\frac{1}{2}$ inches; with pedestal, 26 $\frac{1}{2}$ inches.

342—MEMORIAL GROUP (*Sui*)

Standing figure of Kuan-yin, with a halo, on a lotus throne, the petals inverted, a standing attendant at either side of her and in front of each attendant a lion. The group carved in a yellowish-gray stone, with vestiges of early painting in red, on a brick-shaped pedestal which bears an incised inscription saying that the sculpture was presented in memory of parents and the generations of ancestors, in the third year of K'ai Huang in the Sui reign of the Six Dynasties (583 A.D.).

Height, 16½ inches.

343—MEMORIAL TABLET (*T'ang*)

In the form of a solid arch resting on a pedestal, the whole carved in a single piece of black marble. In a recess in the arch is a statuette of Buddha surrounded by disciples, the arch itself is carved with the figures of angels playing music and flying, and below, along the pedestal, priests stand about an incense burner from which smoke ascends, attended by guardians at either side. All told there are twenty-six figures, carved in relief. On the back an incised inscription with the donors' names tells that the tablet was given at a time of great plague, in piety and to avoid the scourge, in the first (and only) year of Ju-i of the T'ang Dynasty (A.D. 692).

Height, 15¾ inches.

344—STONE STATUETTE OF KUAN-YIN (*Sung*)

Standing figure of the Chinese goddess of mercy, on a flat base, before a broad and high halo, all in one piece of stone, the figure and halo painted in polychrome. The goddess carries a flower vase in one hand, hanging at her side, and with the other hand holds a bundle of willow leaves over her shoulder. The color tones, principally blue and red, are subdued, under the softening influences of weather exposure.

Height, 20½ inches.

345—AMIDA TRIAD (*T'ang*)

Carved in a single piece of white marble, with a fine creamy-brown patina. The Buddha seated, enthroned, with a halo back of his head, and Kuan-yin and Seishi standing at right and left of him, all in relief against a greater formal halo in the shape of a pointed arch.

Height, 21¾ inches.



No. 349

346—CAMBODIAN HEAD (*Fifteenth Century*)

Strongly modeled head of a man, probably a warrior, in a very tall cap of peculiar form, terminating in serrate leaf-shape. In solid white metal, gilded, the leaden color coming through where the gilding has disappeared, in a mottled effect.

Height (of head), 16 inches; with pedestal, 20½ inches.

347—SIAMESE SCULPTURE (*Fifteenth Century*)

Head of Buddha, in gilt bronze.

Height (of head), 11¼ inches; with pedestal, 20 inches.

348—INDIAN STATUETTE (*Circa 1800*)

Silver image of Buddha in attitude of meditation, seated, on a base ornamented in palm-leaf motive.

Height, 8 inches.

349—INDIAN SCULPTURE (*Thirteenth or Fourteenth Century*)

Shaka Preaching in an Easy Attitude. A remarkably graceful and delicately modeled full-length statue of Buddha, in alabaster, recumbent on his side, with right arm resting on a palm-leaf bible and elbow bent, the hand supporting his head. The left arm is extended lightly over his hip. The figure is feminine in aspect and suggestion in its extreme delicacy, and lightly clothed in clinging robes, leaving one shoulder and both arms and feet bare. The robes are richly gilded. (Two fingers and some toes re-joined.) Gilded base with brocade top.

Length (of statue), 42¼ inches.

(*Illustrated*)

THIBETAN AND COREAN PAINTINGS

This is the first time that the Yamanaka company have offered in their collections brought together for public sales, Eastern paintings of the character of those following—Lamaistic paintings from Thibet, and Corean Buddhistic paintings. It is probably the first time that paintings of these classes have been offered at public sale, in any number, in this country, although a few are found in the Boston and Philadelphia museums and in the homes of some private collectors.

The Thibetan pictures came from China. It has not been found possible, at present, to identify specifically the subjects, amid the complexities of Lamaism—in the absence of experts in that religion or political system—or to attribute exact dates or give artists' names. The somewhat elastic periods mentioned are believed, on judgment, to be approximately correct.

EVENING SALE

TUESDAY, FEBRUARY 8, 1916

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8 O'CLOCK

350—LAMAISTIC PAINTING

From Thibet. A demon in dark blue, with a tiger skin about his limbs, and green streamers, is seated with his feet planted on eight serpents, on a lotus; back of him is a flame halo in red with gilt scrolls. Around him are five smaller seated symbolic figures, and overhead are two angels on a cloud. Background of green landscape under a blue sky in which both the sun and moon appear. Late Ming period.

Height, 21 inches; width, 15 inches.

351—LAMAISTIC PAINTING

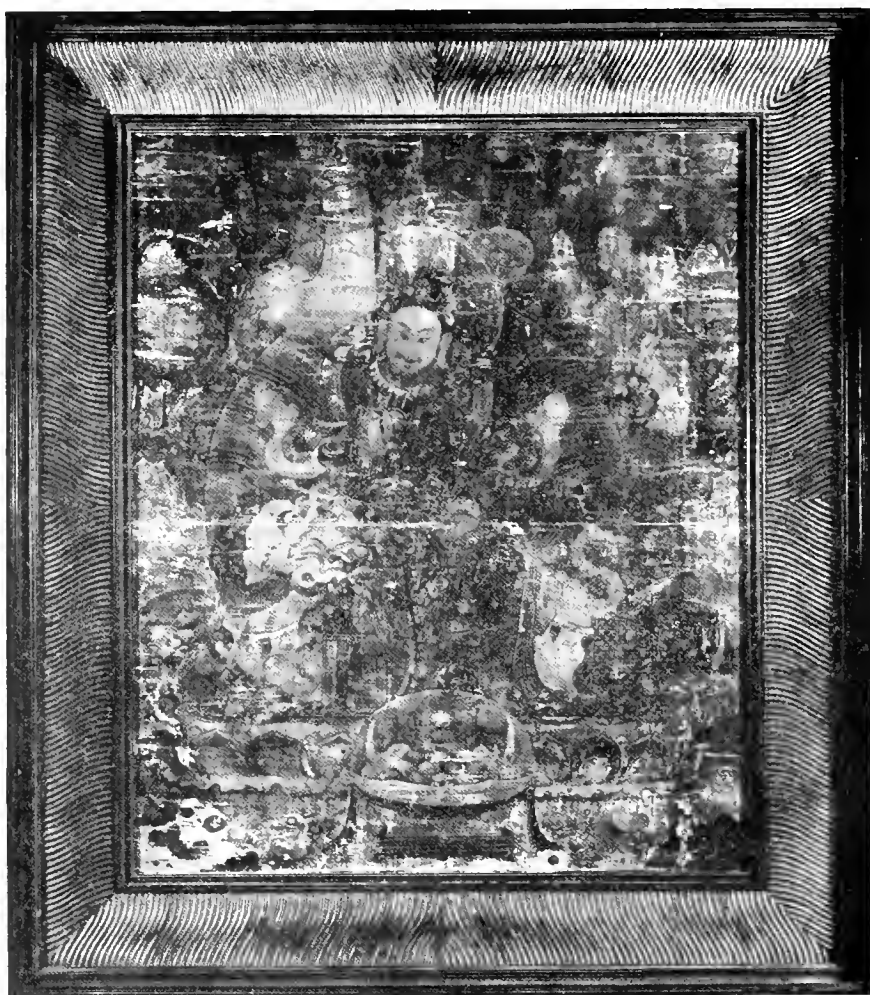
From Thibet. A handsome figure of benign countenance, seemingly a Buddha or a Kuan-yin, haloed, and seen against a greater cloud-halo, seated on a lotus and in the company of four attendant figures, similarly seated. Landscape background, with the sun and moon in the sky. In mellow tones, largely of red, blue, green and gold. Late Ming period.

Height, 21½ inches; width, 15 inches.

352—LAMAISTIC PAINTING

From Thibet. Numerous figures, priests with bibles, a traveler and others, all seated, are seen against a background now indeterminate as to its details, the whole picture an attractive decorative panel of time-softened color, principally red and green with enrichment of gold. Late Ming period.

Height, 21½ inches; width, 14 inches.



353—LAMAISTIC PAINTING

From Thibet. Probably Monju, "goddess of wisdom," to use the familiar Japanese Buddhistic appellation, although Monju—or Mañjusri in the Indian Buddhistic form—is more comprehensively, or with the slight differentiation, a "personification of the power of apprehension," and as a spiritual body may be represented in any form—sometimes as a youth, sometimes as a bearded man or a woman. Here the figure is a man, seated on a lion—the traditional manner of representing Monju or Mañjusri to signify complete absence of fear. He is carrying a banner, and a vase filled with jewels is placed before him. The lion is couched in a lotus, and back of the figure is a great halo, the whole depicted against a landscape background of many trees under a dark blue sky. The colors are soft reds, greens, blues and browns. Late Ming period.

Height, 19½ inches; width, 16 inches.

354—LAMAISTIC PAINTING

From Thibet. A vast confusion of demoniac figures and features, human and animal, ogreish bulls' heads conspicuous among them, the principal group or center of the composition encircled by numberless out-reaching hands with long fingers, within a red flame halo. The same involved motives are carried to all parts of the canvas in a rich if mystifying symbolism, in mellow colors touched with gold. Late Ming period.

Height, 31 inches; width, 21 inches.

355—LAMAISTIC PAINTING

From Thibet. A religious picture from an old temple, painted principally in red and green with enrichment of gold. Late Ming period.

Height, 32 inches; width, 22 inches.

356—LAMAISTIC PAINTING

From Thibet. Figure representing deity, demon or other supernatural power, with six arms—like Aizen-Myōwō (Sanskrit *Raga*), the fierce-looking god of love, or Tri-loka-jit, the Subduer of the Three Worlds—within a flame halo. His feet are planted upon a grotesque with human body and elephant head, supported on a pedestal which bears a real or simulated Sanskrit inscription in gold. Among the figures around him, all of similar apparent ferocity, two are riding horses, and one rides a bear. Late Ming period.

Height, 31 inches; width, 18 inches.

357—LAMAISTIC PAINTING

From Thibet. Six-armed, fierce-looking figure, probably one of the five great deities of the Buddhist pantheon, represented with two others in symbolic attitude, on a lotus base within a flame halo. Surrounded by numerous other figures, some of them seated priests and others of demon semblance, with red as the predominant color throughout the canvas. Late Ming period.

Height, 35½ inches; width, 25 inches.

COREAN PAINTINGS

COREAN PERIODS: Korai, A.D. 911-1324
Li, A.D. 1325-1905

358—COREAN PAINTING

Figure of Kuan-yin seated, with a votary coming up at either side, one bringing gifts and one paying respect. A fine trellis or diaper background, typically Korean. The colors chiefly subdued reds, greens and yellow-browns. Late Korai.

Height, 28¼ inches; width, 20¾ inches.

359—COREAN PAINTING

A ceremonial picture which in one sense divides itself into three parts, yet holds together as a decorative whole and complete composition. It is clearly an official painting commanded by the emperor, and appears to represent a birthday celebration, the arrival of a son in the imperial family. In front is the emperor, with two dignitaries of his Cabinet and other attendants beside him. Back of this group appears the empress attended by court ladies, one of whom holds up an infant boy, and by servitors. Farther back and higher up, among the clouds, though overhung by bamboo branches, is Kuan-yin, goddess of mercy, with three attendants. (The arrangement is that of the Chinese artist, who places higher up on his canvas what the Occidental painter puts in perspective.) Early Li period.

Height, 32 inches; width, 21½ inches.

360—COREAN PAINTING

Buddha and six disciples, painted in gold with black outlines on a dark red ground. Buddha, seated on a lotus, is preaching. Early Li period.

Height, 34¾ inches; width, 24 inches.

361—COREAN PAINTING

Sage and Tiger. Figure of a hatted sage with heavy white eyebrows and white beard and hair, carrying a bouquet and seated on a tiger. Suspended from a pine tree convenient to his hand is a wine bottle in the form of a double gourd. Painted in red, green, white, purple-blue and tawny brown on a brown ground. Below are names of the donors who gave the painting to a temple. In Japanese legend the sage whose emblem is the tiger is Toho. Late Korai period.

Height, 31½ inches; width, 19¾ inches.

(*Illustrated*)



No. 361

362—COREAN PAINTING

Samanta-Bhadra, of one of the Buddhist trinities, representing wisdom, and his ten demonesses, with other attendants. Painted in low neutral colors, with black and white, the figures being grouped and distributed so as to occupy the entire ground. The painting and characterization show a high development, while the primitive age of the picture is attested by the piecing together of the silk on which it is painted: there are three strips (because in the early times silk of sufficient width was not obtainable). Early Korai period.

Height, 32½ inches; width, 22½ inches.

363—COREAN PAINTING

A Buddhistic crowned being, enthroned, holds the center of the picture and dominates the composition. He is in rich robes, such as an emperor might appear in, and the painting in fact suggests such an imperial personage though this seems more likely to be a representation of a deity. Standing before him with *shaku* (scepters) raised and eyes fixed on them, as required by Court ceremonial, are two nobles in Court dress, one with a sun and one with a moon (respectively red and white discs) in his cap, and back of these are two other noblemen, with fan-bearers and other attendants bringing up the rear. The colors are a rich dark green and deep vermillion, warm brown and white. Early Li period.

Height, 40½ inches; width, 32 inches.

364—COREAN PAINTING

A votive painting from a temple, part of a larger painting or a triptych, given by a considerable number of donors whose names appear in a lower corner. On the left comes into view a sector of the great halo back of a Buddha, and the rest of the picture is taken up with eleven figures of disciples and deities. The figures are painted in brilliant colors, red and blue being conspicuous on a green ground, and with strong characterization. Early Li period.

Height, 60 inches; width, 29½ inches.

365—COREAN PAINTING

"Messenger of Heaven," the title being given in a red strip painted in black in the background. The messenger is a large man in warrior's costume, bearing a scroll, and he has dismounted from a large horse heavily caparisoned. The whole painted in low tones of red, blue, gray, yellow and white on a brown background. Early Li period.

Height, 28¾ inches; width, 21½ inches.

366—COREAN PAINTING

Sage and Tiger. The sage sits meditating at the foot of an overhanging pine tree on a mountain-side, his hands extended over his knees. The tiger lies comfortably and quietly at his feet, and an attendant is standing beside him holding a fly-whisk. Painted in red, green, blue, brown and black on a brown ground. Li period.

Height, 36½ inches; width, 29 inches.

CHINESE PAINTINGS ON PAPER

367—DISCIPLE OF BUDDHA CARRYING BANNER (*Date unknown—probably T'ang*)

Standing figure, bare-footed and with a Buddhistic crown and flowing robes, turned toward the right, three-quarters front, and facing back over his right shoulder. He holds in both hands the stick of the banner, which swings lightly and gracefully back of him, as in a light breeze,—or the forward motion which is his attitude though he stands within a lotus. His facial expression is a serene smile. The figure is simply and directly executed in India ink in outline or broad strokes, bold vermilion and a softened blue, with a toned white, on a gray ground.

Height, 43 inches; width, 20½ inches.

368—BUDDHISTIC FIGURE (*Date unknown—probably T'ang*)

Standing figure, with hands clasped before the breast in the attitude of prayer, turned toward the left, three-quarters front. In quiet blues, reds, yellows and greens, with bolder color in some details of the costume, and some white, against a light brownish-gray background.

Height, 43½ inches; width, 23¾ inches.

369—CHIN-KANG-AI P'U-SA (*Date unknown—probably T'ang*)

One of Buddha's apostles, facing full to the front, with hands brought together in attitude of prayer or adoration, and a sword laid across the arms behind them. In India ink, rich coral, pale green, dull blue and yellow and white on a light yellowish-gray ground. The space at the bottom usually given to the donors' names is left blank. The title appears on a strip in the upper right hand corner.

Height, 46½ inches; width, 25½ inches.

370—CHIN-KANG-CH'UAN P'U-SA (*Date unknown—probably T'ang*)

One of the apostles of Buddha, as inscribed in the upper right hand corner on a hanging strip in red and black on the yellowish-gray background. The figure faces the front, turned slightly toward the left, and is executed in black, green, yellow, red, white and blue. Some sort of sword or long lance-head hangs from a cord about his wrist.

Height, 46½ inches; width, 25½ inches.

(*Illustrated*)

CHINESE PAINTINGS ON SILK

371—ONE OF THE TEN JUDGES OF PURGATORY (*Early Ming*)

The painting one of a series of ten, which made the bench complete, in a Buddhist temple. The judge is shown as stern but not malign, marking in red the slate of punishment or release, an attendant behind him holding or moving a fan over his head, and sundry officers of the lower regions and other figures of humans as well as animals all about, some drinking at a tub. From clouds above, a long banner streams down, with lines of figures of birds, men, animals and insects painted on it. In soft tones of red, blue, green, rose, brown and yellow, with reminiscences of gold decoration on the judge's robes.

Height, 53 inches; width, 28 inches.

372—THE "SUBDUE OF THE THREE WORLDS" (*Early Ming*)

Tri-loka-jit, one of the five great deities of the Buddhists, with three faces, each having three eyes, and each head having burning fire for hair. Other flames spring from the uppermost pair of his six hands, one of which holds a bible supporting a lotus and the other another symbol, the middle pair holding a bow and an arrow and the third pair being crossed with interlocking fingers. He is seated on or tramping over demons. He is the strongest of the deities and is worshipped by those possessed of devils. The colors soft reds, greens, yellows, blues and white on a warm brown ground.

Height, 60½ inches; width, 28 inches.

373—TA-SHIH-CHIH P'U-SA (*Early Ming*)

The Chinese title taken from a title-strip painted on the background; a representation of the deity known in Japan as Monju, goddess of wisdom, on the back of a lion accompanied by an attendant. She is seated on a lotus throne borne on the lion's back, and the lion walks on—might be said to be shod with—lotus flowers. The whole seen against a background of clouds, and executed in dark red, green, orange, dull blue and white.

Height, 62 inches; width, 31¼ inches.



No. 370

374—PORTRAIT OF A NOBLEMAN (*Fifteenth Century*)

Full-length seated figure of a Chinese mandarin, facing full to the front with eyes directed slightly to his right and downward. He is in a gray-green robe bordered with black (in India ink), and lined with greenish-gold and white, and his chair is covered with a mauve-pink fabric in swastika-lattice design. He carries a white feather fan with a deep-red handle, and cobalt-blue tassels depend below his outer coat. Brown background.

Height, 36 inches; width, 25½ inches.

375—PORTRAIT OF A NOBLEMAN (*Fifteenth Century*)

A mandarin of advanced years and strongly marked features is portrayed at full length, seated, facing squarely to the front and looking directly at the spectator. He wears a robe of peacock-blue brocade, ornamented in gold with *feng-huang* among clouds and lined with brownish-yellow, and he has a dark cap and red and black shoes. The chair-covering is of brocade worked in different colors, with gold, and the background is yellowish-brown.

Height, 49 inches; width, 27¾ inches.

376—PEONIES AND BIRDS (*Yuan*)

Peonies spread their stems and leaves over a bank at the edge of a pond, near a rock, and their large, luxuriant blossoms stand forth in the sunlight, with whitened edges and golden centers and in colors of red, pale purple and yellow brown, against a brown ground. The massive blooms rise nearly to the top of the picture, where a blossoming plum tree comes into view, with birds perched on its branches. Other birds, of blue, red and gray plumage, are flying among the plum blossoms and peonies, and below, beside the rock, is an alert brownish-white pigeon.

Height, 47 inches; width, 26½ inches.

JAPANESE BUDDHISTIC PAINTINGS

377—SEATED LOHAN (*Fourteenth Century*)

An inscription in the upper right hand corner tells that the figure is Bamarafutara, the eighth member of the group of the Sixteen Lohan (*Dai Hachi; Bamarafutara-sonja*). The complete group were in some temple. He is in priest's robes and seated on top of a rock, near a plantain and some other floral growth. His robes are rose and green, and the flesh tints are pinkish-white. The whole on a neutral background of brown tone.

Height, 25½ inches; width, 13 inches.

378—THE DEATH OF BUDDHA (*Fifteenth Century*)

The conception of The Great Decease of Buddha, or his Nirvana, here depicted, is according to the traditions of the Mahayana school of Buddhism, in which not only his disciples but gods, demons, animals and birds attended at his death, all mourning the loss of the saviour. The scene is in a grove of great lindens, and the multitudinous figures, animal, man and supernatural, are all portrayed with expressions of agonized grief. Aloft, on a cloud, are angels accompanying the Great Mother weeping, and on one of the tall trees hangs the box of divine medicine which descending from heaven caught on a branch, or Sakyamuni would not have died.

Height, 69½ inches; width, 47½ inches.

JAPANESE ROOM DECORATIONS

Screens in Japan are not for concealment purposes, but for room decoration. They are not used to hide things but to furnish backgrounds; to supply renewals or easily attained variety of interior environment; to gladden the home on festival occasions or sober its aspect in times of trouble and grief. Thus for wedding ceremonies the screens display birds and flowers, for the New Year pines and storks or other symbolic objects. Their practical utility, there, is primarily for the protection of persons from drafts; they are used, for example, about the bed (which is made up on the floor).

The greatest artists have given themselves to the decoration of screens, a more difficult employment of their art than the painting of kakemono. For the most part the screen paintings are on heavy paper, the backgrounds gold or silver leaf or gold powder, for atmospheric effect, and the pigments also are rich,—the blue, for instance, being powdered lapis-lazuli and the green powdered malachite, mixed in glue; white is made from ground up shells, red and yellow are pulverized minerals and the black is always India ink. The colors were in former ages imported from China. Court artists were appointed to paint screens, and many famous artists of the Tosa and Kano schools have painted them throughout the different periods. The great Yeitoku, by order of Hideyoshi, painted one hundred pairs of screens for the conqueror's Momoyama palace.

379—TEA CEREMONY SCREEN (*About 1750*)

(*Korin School*)

Scene, Mikasayama at Nara, with cherry blossoms and pine trees, painted in gray, green and brown on a gold ground. Bordered with silk brocade. These low, two-fold screens are placed behind the small charcoal fire used for boiling the kettle—not to protect from draft, which is unnecessary with the form of fire used, but as a background.

Height, 2 feet 2½ inches; panel width, 3 feet.

380—PAIR SMALL SIXFOLD SCREENS (*About 1600*)

(Tosa School)

Painted with autumn flowers, dragonflies, butterflies and *shikishi*, or panels of poems, on a sprinkled gold and silver ground (the silver now oxidized to black), over a rich brown under-ground or background. Used in the tea ceremony.

Height, 2 feet 4 inches; panel width, 1 foot 1½ inches.

381—TEA CEREMONY SCREEN (*About 1700*)

(Attributed to TAWARAYA SOTATSU)

Twofold. Painted with poppies and lilies in red, white and brown on a gold ground.

Height, 2 feet 4½ inches; panel width, 3 feet.

382—TWOFOLD SCREEN (*About 1590*)

(Attributed to YEITAKU)

This form of screen is used as a coat-rack, and this particular one was probably used for the priests' robes in a temple; it has the age tones that come from the constant contact with incense fumes. Painted with hydrangeas in green and white, under lowering clouds of mist, on a gold ground.

Height, 4 feet 4 inches; panel width, 2 feet 7 inches.

383—PAIR LOW SIXFOLD SCREENS (*About 1800*)

(Kano School)

Painted with landscapes along a river, and poppies, peonies, japonicas, chrysanthemums and blossoming trees, and with birds all happy in pairs. A bridal gift. Silver background oxidized in various tones.

Height, 3 feet 5 inches; panel width, 1 foot 5 inches.

384—SIXFOLD SCREEN (*About 1600*)

(Tosa School)

In palace gardens the maples are turning red and chrysanthemums are blooming, but the air is still balmy and members of the Court are being entertained with open-air dancing and music. At one end is an interior showing people in a study. Gold-sprinkled background.

Height, 3 feet 1 inch; panel width, 1 foot 6 inches.

385—TWOFOLD SCREEN (*About 1700*)

(Sotatsu School)

Upper panels painted with chrysanthemums and peonies in red, white, yellow and green on a gold ground; the lower parts in the pattern of Japanese greenhouse roofs, a checkerboard effect in black and white.

Height, 4 feet 6½ inches; panel width, 2 feet 7 inches.

386—SIXFOLD SCREEN (*About 1750*)

(Kano School)

Peonies and hollyhocks in profuse bloom, in deep crimson, white, green and soft pink, are seen in a slight mist or haze, the effect given by the powdered gold background.

Height, 4 feet 2½ inches; panel width, 1 foot 2½ inches.

387—TWOFOLD SCREEN (1850)

(By KANO SEISEN)

Yellow, white and black ducks at the edge of a pond—one of them in the water—at the foot of a green hibiscus bush whose stems laden with white and pinkish blossoms are swaying in a light breeze. Misty background of powdered gold.

Signed at the lower right, SEISEN HOGAN ("Hogan" being a title).

Height, 4 feet 9 inches; panel width, 2 feet 4½ inches.

388—SIXFOLD SCREEN (*About 1770*)

(Tosa School)

Used on occasions when friends call to extend congratulations, as at anniversaries or other felicitous moments. Decorated in the motive of an ancient and popular song, with storks flying above pine trees at the seashore, in white, black, fresh green and deep blue, on a background of gold—golden clouds being included, as in all paintings of the Tosa school.

Height, 4 feet 6 inches; panel width, 1 foot 8 inches.

389—TWOFOLD SCREEN (*About 1700*)

(Sotatsu School)

Decorated with chrysanthemums in white, yellows, purple-red and varied greens, over a hillside at the water's edge, on a gold-spangled background.

Height, 4 feet 9 inches; panel width, 2 feet 4 inches.

390—PAIR SIXFOLD SCREENS (*About 1800*)

(Tosa School)

"Tamagawa," "moonlight on the river": a subject famous and popular in Japan, where there are six rivers particularly noted for their appearance at moonlight. Nobles with attendants have come afoot and on horseback to observe the beauty of the scene, among fragrant flowers. Gold background.

Height, 3 feet 10½ inches; panel width, 1 foot 9½ inches.

391—TWOFOLD SCREEN (*About 1590*)

(Attributed to KANO SHOEI)

The biwa tree in fruit, with brown trunk and green leaves, and many of the small but luscious yellow loquats, on a yellow-brown ground. At its foot beside a rock dark red hollyhocks bloom, and in a pond at whose edge it grows is a duck.

Height, 5 feet 2 inches; panel width, 2 feet 2 inches.

392—SIXFOLD SCREEN (*About 1600*)

(Tosa School)

Decorated in brilliant colors on a gold ground with interior scenes exhibiting dances of the Genroku period, baths, samurai in a study, people playing chess and music, and with green and blooming trees in the gardens.

Height, 3 feet 3½ inches; panel width, 2 feet 1½ inches.

393—TWOFOLD SCREEN (*About 1650*)

(Attributed to KANO SANRAKI)

Picturing in vermilion, brown, green, purple and gold, a group of Chinese philosophers in the corner of a rich palace, and a nobleman and attendant leaving, the two groups separated by a pine and a polonia tree growing near rocks.

Height, 4 feet 5 inches; panel width, 2 feet 9½ inches.

(*Illustrated*)

394—SIXFOLD SCREEN (*About 1550*)

(By TOSA MUNESADA)

Paintings of six horses in the imperial stable, one to each fold, one feeding, one or two seemingly tractable, and others apparently requiring to be carefully and securely tied. Along the bottom a sort of dado of bamboo curtains most carefully painted. Artist's seal on each panel. Background of golden mist.

Height, 4 feet 3 inches; panel width, 1 foot 8 inches.



395—TWOFOLD SCREEN (*About 1700*)

(By HOSHINSAI)

Silver background, oxidized to various tones of brown, decorated with a woman's costume of the Genroku period in green, white, black and red, hanging from a black lacquer coat-rack suspended by red cords. The costume belongs to the lighter side of life, and is believed to be one of those designed by Oishi Kuranosuke, the leader of the Forty-seven Ronin, when he gave himself up to a life of gaiety in Yeddo for the purpose of averting suspicion that he planned a revenge for his former master's wrongs. It bespeaks the quarter of the city which he frequented in this pursuit. On the other panel is a humorous poem by Kikaku.

Signed at the lower right.

Height, 4 feet 5 inches; panel width, 2 feet 9 inches.

396—EIGHTFOLD SCREEN (*About 1770*)

(Kano School)

A hunting scene in valleys and defiles of a rugged country, mountains and pines in the distance being covered with snow. The noble's portable hunting lodge—silk brocade tents—is set up on a plateau on the right, the kitchen seen below, where game already brought down is being prepared. Coursing in broad runways across the landscape are bowmen and lancers on horseback pursuing the tiger, leopard, wild boar, bear and other animals; a pheasant flushed is in flight toward the right and a huntsman with a falcon approaches on the left. One hunter has been dismounted and flounders in a stream. The painting is by a Japanese artist but the subject and the figures are Chinese; more than fifty figures are depicted. Powdered gold background.

Height, 5 feet 2 inches; panel width, 1 foot 6 inches.

397—EIGHTFOLD SCREEN (*About 1770*)

(Kano School)

Companion to the preceding, with many more figures, this scene being in the springtime and the people engaged at a polo game, with a company of archers approaching with brilliant banners on the left. Same dimensions.

398—TWOFOLD SCREEN (*About 1590*)

(By YEITOKU)

A rare example. On a gold background are depicted outer and inner garments of rich material, one of white silk brocade, a dark green one painted with white cherry blossoms and green leaves, and another of dark blue silk ornamented with numerous fans in different colors, one fan bearing the polonia leaf crest of Hideyoshi. All are hanging on a lacquer rack which also has the Hideyoshi crest.

Height, 4 feet 7 inches; panel width, 24¾ inches.

399—TWOFOLD SCREEN (*About 1690*)

(Attributed to KANO SANRAKU)

Green pine trees and maple trees in autumn colors against a brown background broken by gold clouds. In the foreground aquatic plants, and a buck and doe which have come down to a pool to drink.

Height, 5 feet 7½ inches; panel width, 2 feet 10 inches.

400—SIXFOLD SCREEN (*About 1650*)

(Kano School)

Gold background, decorated in brown, green and white, and in silver which has turned black, with pine and cherry trees, peonies and the ground bamboo, and with pheasants, swallows and other birds all in pairs, along the banks of a river. Used in connection with weddings.

Height, 5 feet 7½ inches; panel width, 1 foot 10 inches.

401—SIXFOLD SCREEN (*About 1650*)

(Kano School)

Companion to the preceding, with pine and plum trees and river reeds, white herons, doves and mandarin ducks. Same dimensions.

402—TWOFOLD SCREEN (*About 1750*)

(Sosatsu School)

Silver background turned to tones of brown and black, decorated with plants in blossom, among them begonias and daisies, and the Scotch thistle.

Height, 60¾ inches; panel width, 2 feet 6 inches.

403—SIXFOLD SCREEN (*About 1750*)

(Tosa School)

The famous Yoshinoyama cherry trees, near Nara, laden with their white blossoms, on the rolling green hillsides, against a background of gold.

Height, 5 feet 11 inches; panel width, 24½ inches.

404—SIXFOLD SCREEN (*About 1750*)

(Tosa School)

Companion to the preceding, of same dimensions.

405—TWOFOOLD SCREEN (*About 1750*)

(Sosatsu School)

Snowball bush with a profusion of blooms, the "long-tailed bird" of Japan flying above it, on a silver background of mottled brown and black tones.

Height, 5 feet 6 inches; panel width, 2 feet 10 inches.

406—SIXFOLD SCREEN (*About 1700*)

(Kano School)

"On the lightly swaying bamboo branches the sparrows perch softly," an ancient saying and favorite motive in Japanese art and story. A grove of slender bamboo trees, such as grow in gardens, is aswarm with sparrows nestling among the leaves—a few birds still flying toward the flock on a background of soft, smoky gray.

Height, 5 feet 7 inches; panel width, 1 foot 11 inches.

407—TWOFOOLD SCREEN (*About 1700*)

(Attributed to KAHEI—a pupil of KORIN)

On a thin canvas background of warm brown, a flourishing vine of the snake-gourd with large, dark green leaves, white blossoms opened on the tips of newly-forming fruits, and the matured, elongated gourds depending close to the stouter stems.

Height, 5 feet 7½ inches; panel width, 2 feet 9 inches.

408—SIXFOLD SCREEN (*About 1800*)

(Kano School)

Used on festival occasions. Rich gold background, painted with flower carts on which are jars and baskets of peonies, the weeping cherry, white and purple wistaria and hollyhocks, in natural colors.

Height, 5 feet 9 inches; panel width, 2 feet 1 inch.

409—SIXFOLD SCREEN (*About 1800*)

(Kano School)

Companion to the preceding, the flower carts holding chrysanthemums, japonicas, hibiscus and begonias. Same dimensions.

410—TWOFOLD SCREEN (*About 1600*)

(Tosa School)

On a background of rolling and tossing sea waves, deep blackish-blue with manifold white outlines, are five large discs of warm yellowish-brown, each painted with a different subject in various colors. In one a group of people are admiring the cherry blossoms and writing poems about them, in another musicians are furnishing music for dancing and in a third boys are practicing archery in a shooting gallery. A fourth shows women playing with the brocaded ball and battledore and shuttlecock, and in the fifth people are bathing in a lake and fishing. (Discs bearing decorations in this way, usually, in Japanese art, are intended as representations of views obtained through circular windows.)

Height, 5 feet 2 inches; panel width, 2 feet 11 inches.

411—FOUR "FUSUMA" (SLIDING DOORS) (*About 1700*)

(Kano School)

Rich red and white peonies, azaleas and other flowers, the plants with deep green leaves, grow about dark green, brown and gray rocks; a pheasant rests on one of the rocks and his mate calls from below. Background in fine soft tones of gold and brown. (Easily made into a screen with metal hinges.)

Height, 5 feet 8 inches; width (each), 2 feet 4½ inches.

412—SIXFOLD SCREEN (*About 1600*)

(Attributed to KANO MITSUNOBU)

Nine white herons are feeding in the shallows among green aquatic plants and grasses, and three more of the birds are on the wing above, the whole on a varied cream and brown ground spangled with silver now oxidized to brownish-black, suggestive of the tones and atmosphere of the early evening hour.

Height, 5 feet 6½ inches; panel width, 2 feet.

413—SIXFOLD SCREEN (*About 1668*)

(By UNKOKU TOYEKI)

A Chinese landscape copied from a Sung painting. The spacious, far-reaching and varied composition is effected wholly in India ink, with fine gradations of solid color and wash, and the painting is a natural and direct descendant of the Sesshu school. Low in the foreground is the top of a city wall, at either side are precipitous mountains with temples or palaces on their heights, and other mountains extend across the distance, while in the middleground are inland waters, islands, bridges and people, and a string of ducks in flight. The background is a most delicate and felicitous color effect in soft-toned powdered gold and a slightly vaporous gray, expressing a vague atmospheric mist. On the left end panel is the artist's seal.

Height, 5 feet 6½ inches; panel width, 2 feet.

414—SIXFOLD SCREEN (*About 1668*)

(By UNKOKU TOYEKI)

Companion to the preceding and of the same dimensions.

415—TWOFOLD SCREEN (*About 1650*)

(Attributed to KAIHOKU YUSHO)

Decorated with three wild geese near some reeds at the end of a mud pond, on a ground of powdered gold in different tones.

Height, 5 feet 7 inches; panel width, 2 feet 10 inches.

(*Illustrated*)

416—TWOFOLD SCREEN (*About 1650*)

(Kano School)

Gold background, adorned with white, brown and purplish-pink chrysanthemums and their green leaves. Each panel pierced with a window framed in black lacquer and paneled with silk brocade, with a *misu* or bamboo curtain at the center. This curtain permits those back of it, in an interior, to look through and see what is going on on the outer side, without being themselves seen. In olden days these screens were used by Court ladies who wished to watch strolling performers who might be permitted to offer their entertainment in the outer or entrance hall of a palace, the ladies being not visible to the performers. The practice having gone out of fashion, such screens were in subsequent times remounted with solid backs, as is the case with this one.

Height, 5 feet 7 inches; panel width, 3 feet 1 inch.



No. 415

417—FOURFOLD SCREEN (*About 1600*)

(Attributed to TOSA MITSUYOSHI)

The decoration is an elaborate one of many figures, and depicts an ancient celebration of an annual event at *Kyoto*, when warriors representing the different daimio assembled from all parts of *Japan* to demonstrate their skill as bowmen in a "dog hunt," or chase. The dog was not "hunted," but was liberated from a circular enclosure and the archers shot at him with blunt arrows, to score a hit, not to wound him. The warriors are in hunting costume of about the twelfth century (*Kamakura period*), and are on horseback. There are more than thirty of them and each has an attendant on foot. Judges are in the field with them, and in a corner the keepers have more dogs in a corral. The painting is in strong colors on a creamy-brown ground spangled with gold. The composition on this screen is complete as a work of art in itself; the story of the picture is really completed on the screen of the succeeding number, where the daimio are seen watching the sport from a palace and more warriors are approaching the entrance gate.

Height, 5 feet 7 inches; panel width, 2 feet 9 inches.

(*Illustrated*)

418—FOURFOLD SCREEN (*About 1600*)

(Attributed to TOSA MITSUYOSHI)

Portraying noblemen in an open palace, under green pine trees and maples that have turned red, watching the game mentioned in the description of the preceding number.

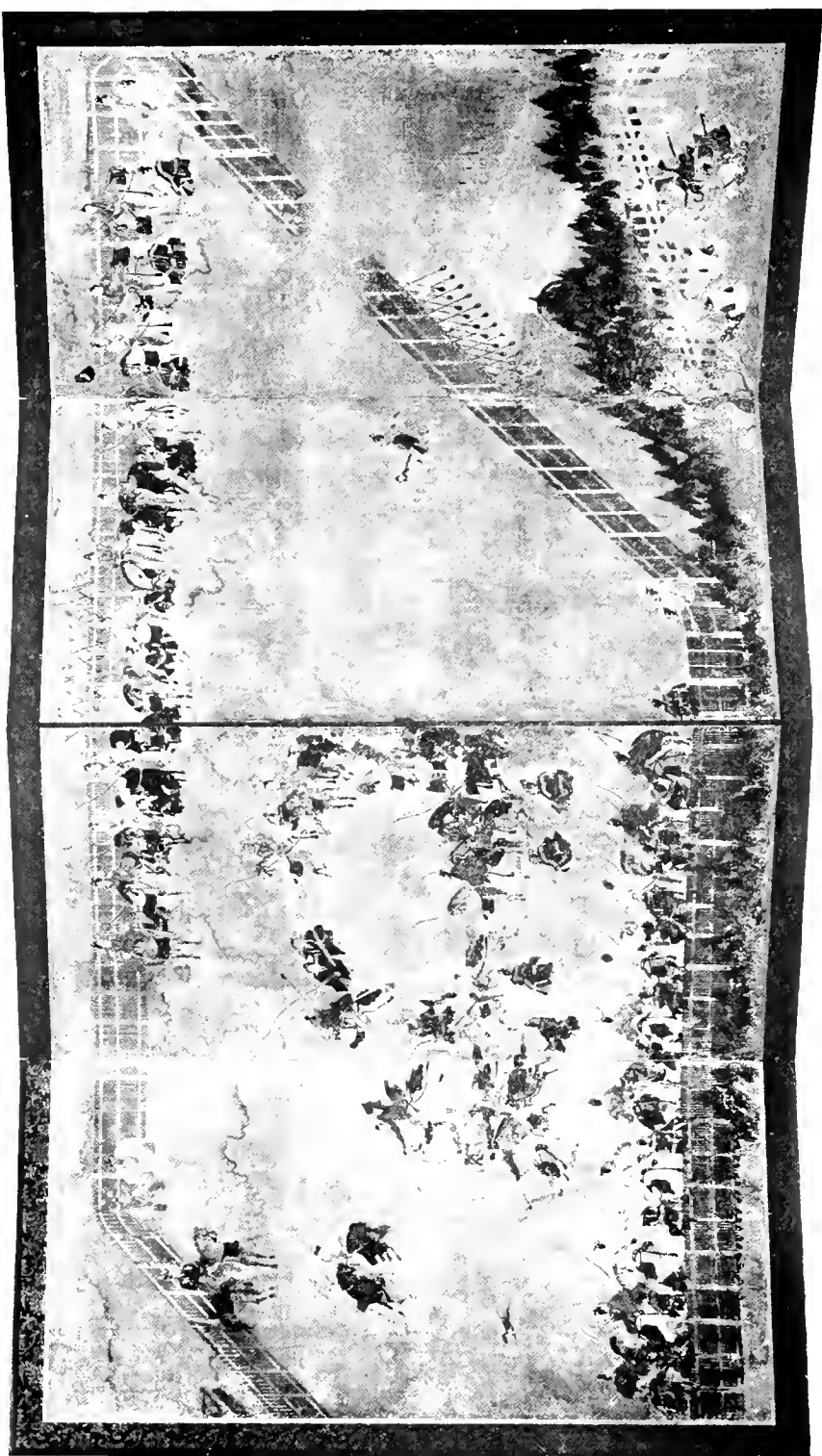
Height, 5 feet 7 inches; panel width, 2 feet 9 inches.

419—TWOFOLD SCREEN (*About 1610*)

(Attributed to UNKOKU TŌGAN)

Decorated in the manner of ancient Chinese schools with Chinese pavilions in pine gardens, and figures seen near wine jars, indicating a festal occasion. In India ink and red on a yellow-brown ground.

Height, 5 feet 5 inches; panel width, 3 feet.



No. 417

420—SIXFOLD SCREEN (*About 1470*)

(Attributed to SOGA JASOKU)

This artist, like others of the older Japan, took his inspiration from Chinese sources, and had a considerable influence on the art of his own people, especially impressing the High Priest IKYU of the temple Daitokuji, in Kyoto, who became famous both as poet and painter. The present example of Jasoku's style, and of work believed to be his, might perhaps best be summed up and entitled "Winter." The picture is of a village on the borders of a stream in the mountains, the vast flanks of the ranges, pine trees springing from them, and the somewhat obscure roofs, all snow-covered. Figures are seen near a windy bridge, and others accompanying pack-horses that want to drink at a cold stream; and the whole is effected with India ink in bold stroke and dilute washes, on a neutral, light-grayish ground reticently toned with evanescent gold.

Height, 5 feet 9 inches; panel width, 2 feet.

421—SIXFOLD SCREEN (*About 1470*)

(Attributed to SOGA JASOKU)

Companion to the preceding, with variation of detail and emphasis of the rigor of the season. Same dimensions.

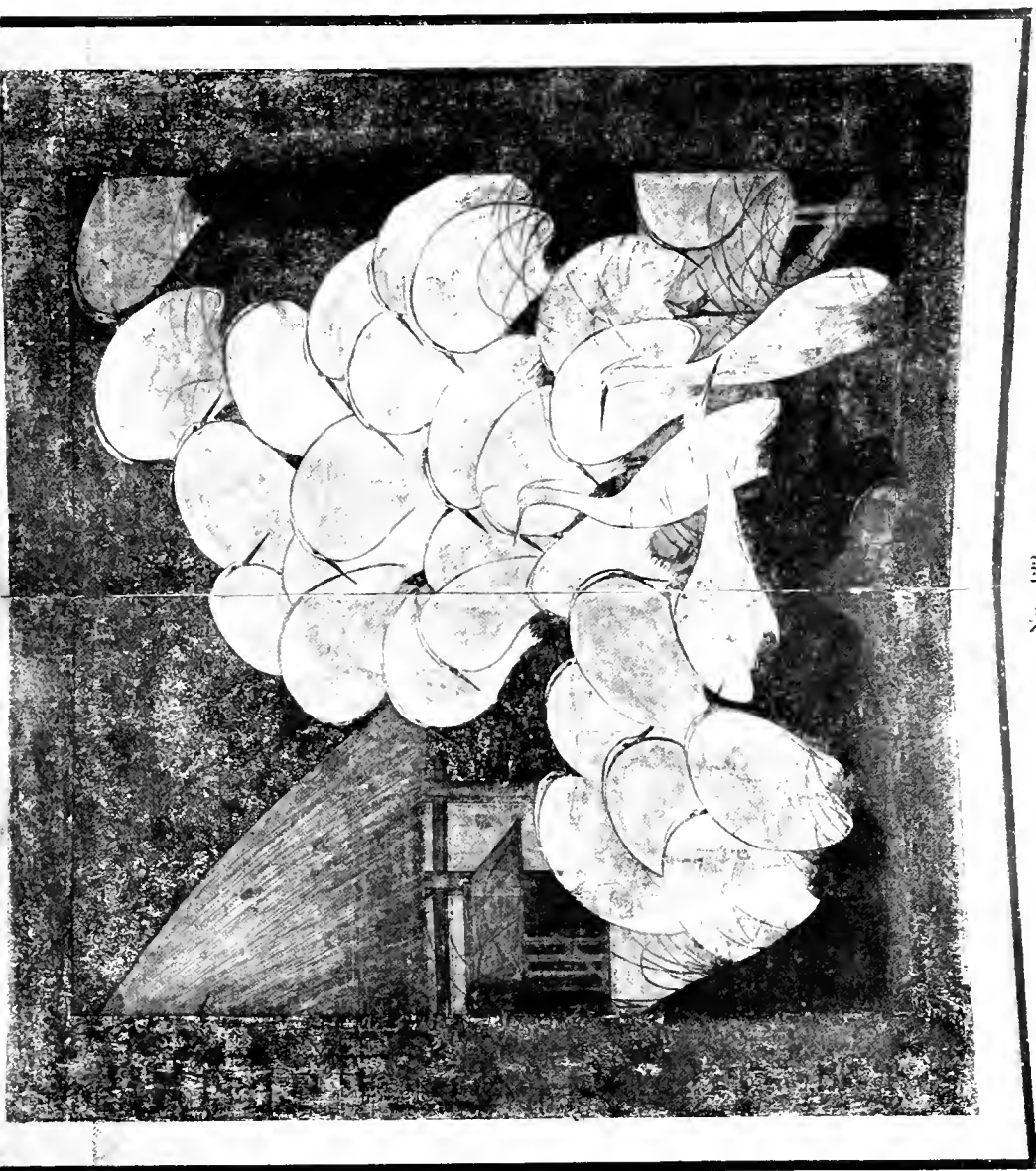
422—TWOFOLD SCREEN (*About 1750*)

(Korin School)

A screen within a screen, and one of remarkably persuasive effect, in bland, reposeful color and simple line. The subject is a group of more than a score of herons, all but two or three of them napping, puffed up and in gregarious comfort and content, perched near the corner of a thatch-roofed house in the country. The colors are a darkening gray and subdued yellow, with black outline—with kindred and harmonious hues in the cottage—on a silver ground toned by time a rich seal-brown, sprinkled with powdered gold. Early owners of the original screen so admired it that, requiring a screen of larger size, they supplied the painting with a spacious border reproducing the original background.

Height, 5 feet 8 inches; panel width, 37 inches.

(*Illustrated*)



423—SIXFOLD SCREEN (*About 1560*)

(Attributed to KANO MUNENOBU—eldest son of Motonobu)

On a gold background are painted nineteen fans, adorned with flowers, birds, poems, landscapes and figures, in various colors. The figures are all Chinese, and represent stories of Celestial lore; the poems are Japanese.

Height, 5 feet 7 inches; panel width, 25 inches.

424—TWOFOLD SCREEN (*About 1590*)

(Attributed to YEITOKU)

A large *hōwō* bird poised lightly in the air is swinging down over a pond or creek, toward a purple-blooming polonia tree with large gray-green and brownish-green leaves. The water is a slate-blue and the background gold toned to a misty light grayish-brown.

Height, 5 feet 7 inches; panel width, 3 feet 1 inch.

(*Illustrated*)

425—SIXFOLD SCREEN (*About 1680*)

(Attributed to KANO YEINŌ)

Embossed chrysanthemums are painted in deep crimson, a rich white, pink and green, on a gold ground, and they rise over a latticed fencing effected in gray tones of India ink on a yellow ground, the lattice topped by a low coping in black and white.

Height, 5 feet 10½ inches; panel width, 25 inches.

426—SIXFOLD SCREEN (*About 1680*)

(Attributed to KANO YEINŌ)

Companion to the preceding and of same dimensions.

427—SIXFOLD SCREEN (*About 1680*)

(Attributed to KANO TOKINOBU)

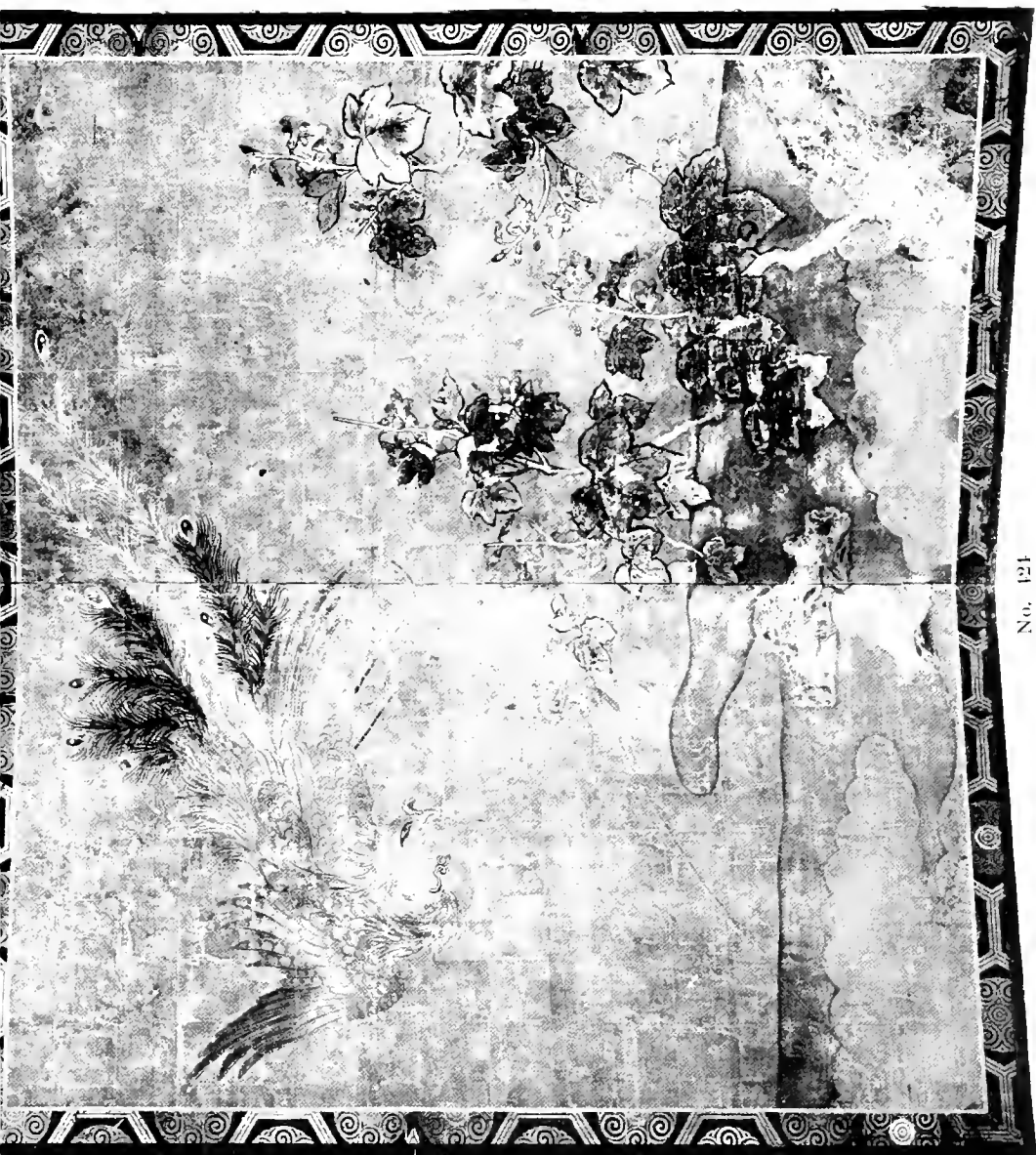
Maple trees that are a mass of deep autumn-red leaves mingle with picturesque sago palms in varying shades of green, on a gold background of rich tone. Below are meadow grasses lightly embossed in gold, green grass and rocks, and a dark blue stream.

Height, 5 feet 6½ inches; panel width, 2 feet.

428—SIXFOLD SCREEN (*About 1680*)

(Attributed to KANO TOKINOBU)

Companion to the preceding, with the white blossoms of cherry trees replacing the red maple leaves. Same dimensions.



429—TWOFOLD SCREEN (*About 1580*)

(By YEITOKU)

The ground a rich and deep leather-brown, suggesting shaded atmospheric depths, under a bamboo arbor in gold, supporting a grapevine in brown with huge green leaves, which bears in luxuriance large pendent bunches of luscious golden grapes. At the foot of the vine is a clump of the low-growing shrub-bamboo. The ground was originally silver—now oxidized to its present rich color. Green-blue silk brocade border, and mulberry wood frame in natural color. This artist, Yeitoku, painted one hundred pairs of screens for the Momoyama (Peach Mountain) palace of the great conqueror Hideyoshi.

*Height, 5 feet 7¾ inches; panel width, 3 feet 1 inch.
(Illustrated in Color)*

430—TWOFOLD SCREEN (*About 1580*)

(By YEITOKU)

Companion to the preceding, without the bamboo shrub, and of same dimensions. (Slightly damaged near the top of the arbor.)

(Illustrated in Color)

431—TWOFOLD SCREEN (*About 1575*)

(Attributed to KANO SHOYEI)

A color picture of lovely quality, with the fond attraction of primitive workmanship and venerable tone. The background of the upper portion is gold leaf, applied in individual manner before perfection came to the method, and toned benignly by the passing ages, all in the design of white-edged clouds. Against these a weeping-willow in dark brown and green projects from the left, its drooping withes hanging over white herons grouped on the ground beneath. Their white plumes, too, are softly darkened over by time, and they stand against a background of greenish-brown.

Height, 5 feet 6½ inches; panel width, 2 feet 10 inches.

432—TWOFOLD SCREEN (*About 1650*)

(Kano School)

Three pigeons differing in color are perched on the bent trunk of a blasted weeping-willow tree, from one of whose limbs slender stems still depend, and the mate of one of the birds flutters down to join the group. At the tree's root peonies are in blossom. The colors are white, mauve, black, a dull blue, pink, dark red, green and a warm red-brown on a ground of mottled gold.

Height, 5 feet 9 inches; panel width, 3 inches.

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PAIR OF
TWOFOOLD SCREENS

(*About 1580*)





433—SIXFOLD SCREEN (*About 1650*)

(Kano School)

White, red and pink chrysanthemums, their plant leaves a lovely fresh and soft green, are painted, some flat and some in relief, on a yellow-brown ground which is sprinkled with silver that has now turned dark. The dark blue cloud overhead has been re-touched, the original color having gone.

Height, 5 feet 7½ inches; panel width, 2 feet.

434—SIXFOLD SCREEN (*About 1650*)

(Kano School)

Companion to the preceding. In this one the blue cloud and the green mountain have been repainted. Same dimensions.

435—FOUR "FUSUMA" (SLIDING DOORS) (*About 1680*)

(By KANO DOSHUN)

Twenty-two storks, old and young, are painted in various attitudes and life-like expressions, in white, gray, brown, black and pink, against a gold ground dark in tone. They are standing on green hills and rocks, among reeds, at the edge of a dark blue stream, and on the end doors are respectively bamboo trees and wild plum trees in blossom.

Height, 5 feet 8 inches; width (each), 3 feet 1½ inches.

436—SIXFOLD SCREEN (*About 1650*)

(Kano School)

Autumn flowers and the moon. Chrysanthemums of different colors, bush clover and the late-blooming morning-glory, with blue bell-flowers and various aquatic plants are seen against a brownish background and in a blue stream, with the golden September moon mounting over a high hillside on the right.

Height, 5 feet 7 inches; panel width, 2 feet 1 inch.

437—TWO FOLD SCREEN (*About 1750*)

(Sosatsu School)

Snowball bushes in profuse floreatation, the blossoms a creamy white and the leaves a soft gray-green, on a silver background turned to brown and black.

Height, 5 feet 6 inches; panel width, 2 feet 10 inches.

438—SIXFOLD SCREEN (*About 1700*)

(Attributed to TOSA MITSUNARI)

Eleven horses of different colors are pictured in one of the famous pine groves of the sands along the Inland Sea, in Harima province, which is in high repute as a breeding place for fine horses. The brown trunks of the trees and the rich green of their foliage stand out against the blue rolling waters and the golden sands, and a gold background which is in part solid leaf and in places sprinkled.

Height, 5 feet 8½ inches; panel width, 2 feet.

439—SIXFOLD SCREEN (*About 1700*)

(Attributed to TOSA MITSUNARI)

Companion to the preceding, showing the pines in the sands, without the horses, and with boats sailing on the sea. In the mountains of the background, among tall cedars, is the shrine of the sainted poet Hitomaru, at Akashi, near Kobe.

Height, 5 feet 8½ inches; panel width, 2 feet.

440—SIXFOLD SCREEN (*About 1600*)

(Attributed to KANO SANRAKU)

A bridal screen, with small birds in pairs, perched on rocks and trees or flying, and a pair of large white and black geese—exceptions to the pairing being a golden pheasant and a solemn, morose-looking bird. The trees are a pine tree and a peach tree with white blossoms, with red camellias blossoming around them, and opposite them are red and white peonies growing about a rock.

Height, 5 feet 7 inches; panel width, 25 inches.

(*Illustrated*)



441—SIXFOLD DAIMIO SCREEN (*About 1750*)

(Kano School)

A copy of one of the noted screens painted by Yeitoku for the Momoyama palace of Hideyoshi. It pictures the rapidly moving Yodo river, near Momoyama, with a water-wheel set in it and the gravel-filled bamboo baskets used to preserve the banks. The waves are painted in silver powder (now aged to dark brown and black), on a ground of powdered gold, and the banks are in gold leaf. On the water are numerous fans, painted in color with red maples, storks, waves and wistaria.

Height, 5 feet 11½ inches; panel width, 2 feet 2 inches.

442—SIXFOLD DAIMIO SCREEN (*About 1750*)

(Kano School)

Companion to the preceding without the water-wheel, and of the same dimensions.

443—SIXFOLD SCREEN (*About 1470*)

(By SOGA JASOKU)

Five hermits vigorously painted in the robust Chinese manner, standing near the edge of a bamboo grove, the whole in India ink on a gray paper background. One of the hermits, a magician, seems to be demonstrating his powers to his fellows, and has apparently created one of his like, another hermit, out of the breath of his body, and blown him away on the breeze that loosens the bamboo leaves—to have him materialize in the sky while the others look on in wondering admiration.

Height, 5 feet 8 inches; panel width, 2 feet 2 inches.

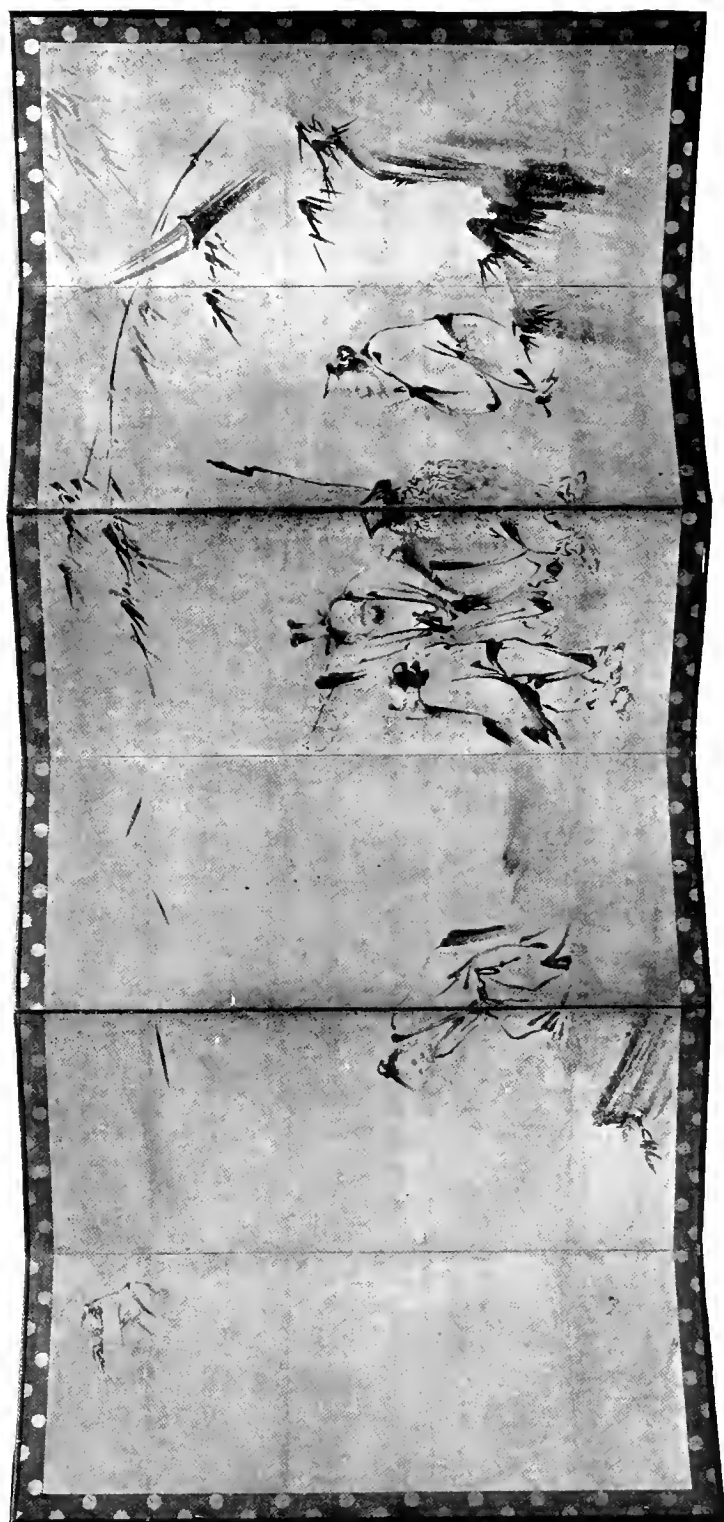
(*Illustrated*)

444—TWOFOLD SCREEN (*About 1520*)

(Attributed to TOSA MITSUSHIGI)

“Enjoyment of Moonlight.” A gnarled pine tree leans over a pond, and overhead is the full moon. Within an open palace on the right ladies are reclining, looking out, and a man is seated on the balcony outside, looking off into space, tranquil and composed. Sprinkled gold background, revealing a roof emerging from a mist.

Height, 5 feet 7 inches; panel width, 3 feet 1 inch.



No. 413

445—SIXFOLD SCREEN (1774)

(By MARUYAMA OKIYO)

Eight curly puppies are at play along the tops of barren rolling hills, the sportive canines executed in India ink and white reserve, the hills in sprinkled silver which has turned black, on a grayish ground. The background sparkles with gold and a wind is dispelling a gray mist.

Signed at the left, ANYEI KINOYE UMA ITTU U, OKIYO, KAÔ: "Drawn by Okiyo in the third year of Anyei". (1774), followed by the kaô, which is the artist's personal emblematic signature; the whole written by Okiyo himself and followed by two of his seals.

Height, 4 feet 10 inches; panel width, 1 foot 8 inches.

This screen and its companion (the succeeding number) are from a noted collection, that of the connoisseur Nokiyo of the city of Kanazawa in Kaga province. His seal is on the companion screen. As screens are always in pairs in Japan, it is customary for owners to place their seals only on one of a pair.

(Illustrated)

446—SIXFOLD SCREEN (1774)

(By MARUYAMA OKIYO)

Companion to the preceding, with two white geese near blossoming hollyhocks, instead of puppies, and without the indicated breeze.

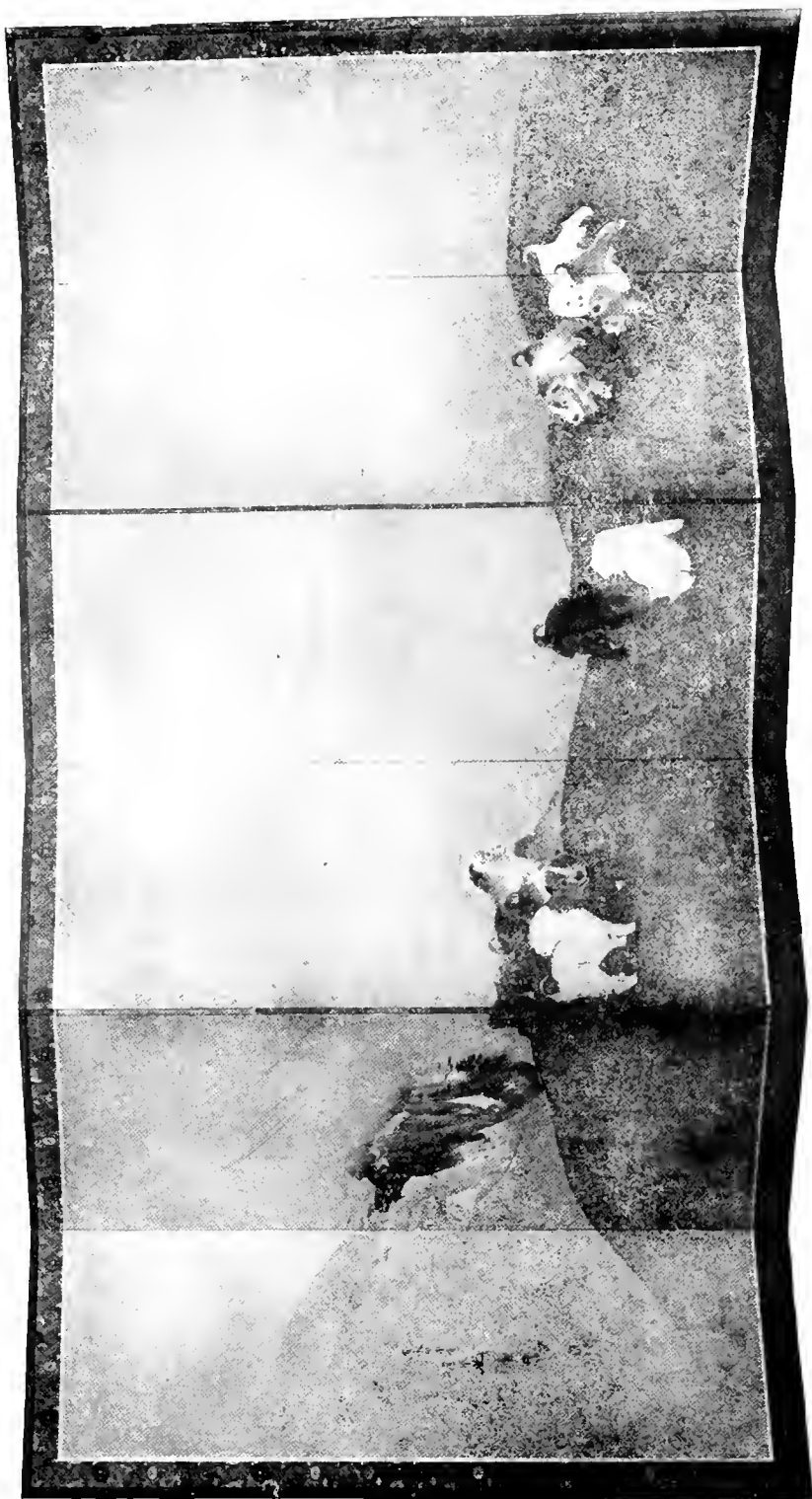
Signed at the right, KINOYE UMA CHUSHUN TTTSU, OKIYO, KAÔ: "Drawn by Okiyo in the spring of the third year" (period name omitted, as it appears on the other of the pair), followed by the kaô and two seals as in the companion screen. From the same collection, and of the same dimensions.

447—SIXFOLD SCREEN (About 1600)

(Tosa School)

On backgrounds of silver and gold, the silver darkened to brown and black and the gold softly toned, by age, twenty-seven fan-shaped panels are applied in gray paper. They were originally dusted with gold powder, part of which has vanished but enough remaining to add a subtle charm to the general tone. All are decorated in India ink with palace scenes, and each is inscribed with its subject, or title. Wandering among the fans are morning-glory vines with white and blue flowers. It is quite probable that the fans are by another artist than the one who laid in the background and painted the vines.

Height, 5 feet 7 inches; panel width, 2 feet.



No. 45

448—SIXFOLD SCREEN (*About 1600*)

(Tosa School)

Companion to the preceding, with white wistaria in place of the morning-glories. Same dimensions.

449—FOUR "FUSUMA" (SLIDING DOORS) (*About 1750*)

(Korin School)

Painted with blossoming bush clover, bluebells and other flowers, and red-leaved shrubs; background of varying brownish tones.

Height, 5 feet 9 inches; width (each), 2 feet 5 inches.

450—SIXFOLD SCREEN (*About 1570*)

(Attributed to KANO SHOYEI)

A weeping willow of rugged, gnarled trunk, bare in winter, projects its branches upward into golden clouds, its drooping withes pendent in their naked brown against an aerial background of gold. A light snow frosts the upper surfaces, and hoary winter is made less grim below by a group of heron—in a whiter white than snow—one looking upward toward two of their comrades winging toward them over the branches, while on the other side of the tree rich white camellias in bloom emphasize the life that winter cannot kill.

Height, 5 feet 10 inches; panel width, 25 inches.

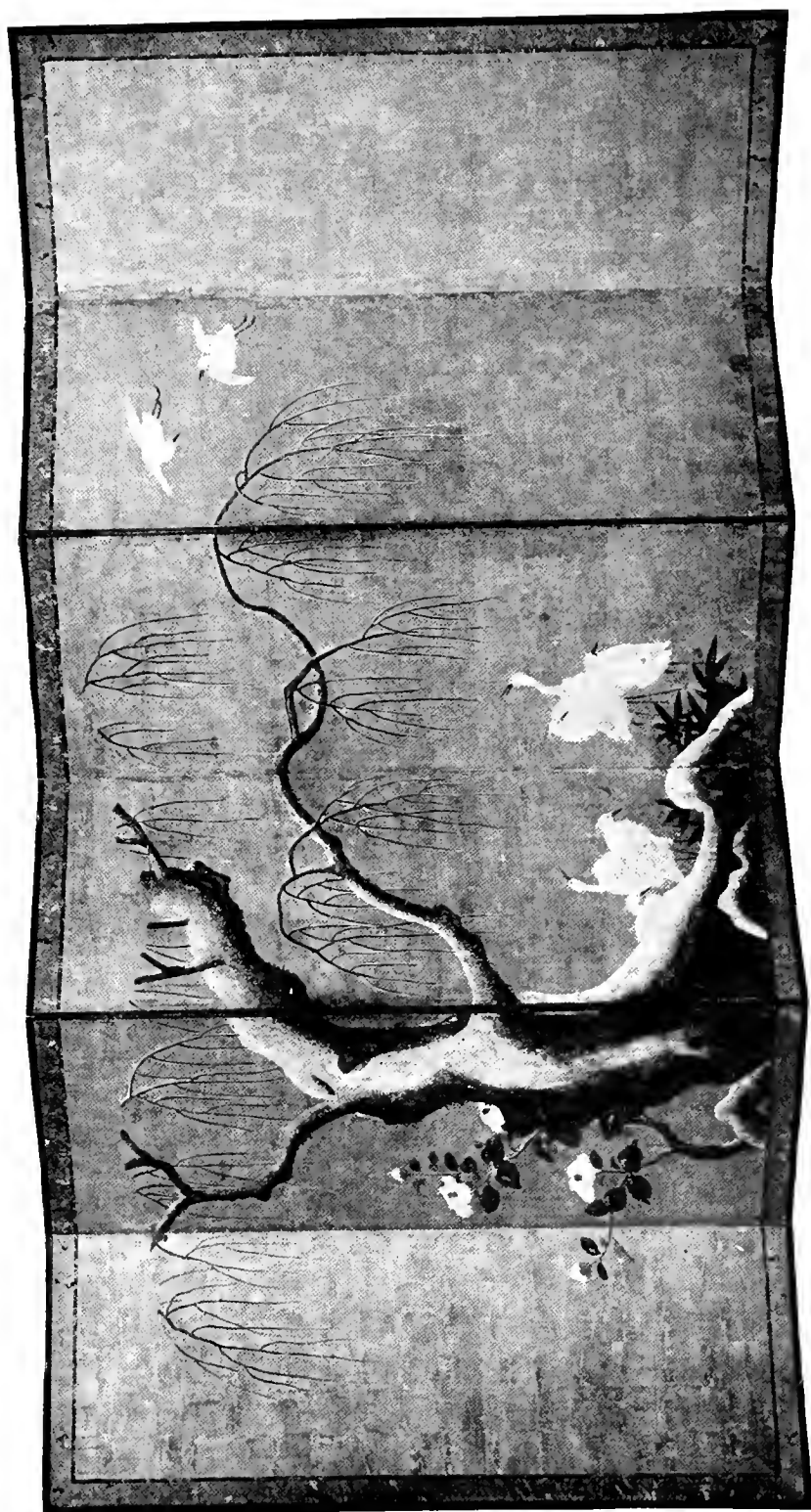
(*Illustrated*)

451—SIXFOLD SCREEN (*About 1570*)

(Attributed to KANO SHOYEI)

Companion to the preceding. In sequence to its companion, this screen exemplifies survival and renewal, in the winter-blooming wild plum tree, old and gnarled, sending out its blossoms from naked limbs, the first flowers of the spring, coming while the ice is still on the waters—the tree that no matter how aged, blooms until it dies. Its moss-covered brown trunk and delicately toned flowers stand out against a gold background that yields an exquisite atmospheric quality, and back of the tree are a group of bamboos—the trees of youth, perennially green.

Height, 5 feet 10 inches; panel width, 25 inches



No. 450

452—SIXFOLD SCREEN (*About 1650*)

(Kano School)

Gold background in soft tones, beyond a sapphire pond on whose banks rise a glowing mass of chrysanthemums in red, pink, white, gold and green, their beauty viewed over a balcony railing in black, gold and pinkish-white.

Height, 5 feet 5 inches; panel width, 2 feet.

453—SIXFOLD SCREEN (*About 1650*)

(Kano School)

Companion to the preceding, with peonies in softly brilliant efflorescence in place of chrysanthemums, and a bamboo fencing instead of the balcony railing. Same dimensions.

454—TWOFOLD SCREEN (*About 1600*)

(By KANO SANRAKU)

Exhibiting rolls of brocade of various designs, in rich colors and gold, on a brilliant gold ground.

Height, 5 feet; panel width, 2 feet 6 inches.

455—SIXFOLD SCREEN (*About 1650*)

(Kano School)

A bridal gift, picturing pheasants, wild ducks and small birds, in pairs, about a deep blue lake in a green and golden setting. The blue iris blossoms on the left, and on the right a cherry tree sends forth its white blossoms above rocks and blooming shrubs.

Height, 5 feet 6½ inches; panel width, 24¾ inches.

456—TWOFOLD SCREEN (*About 1630*)

(Kano School)

Snow is piled thick over a pine tree, whose curling branches spread over the whole expanse of the screen, and a pair of pheasants stand huddled together on one of the large limbs. Gold background.

Height, 5 feet 8 inches; panel width, 25½ inches.

457—SIXFOLD SCREEN (*About 1770*)

(Attributed to ISHIDA YUTEI, the master of Okiyo, who founded the Maruyama School)

Painted with wild geese flying and on the ground, and small birds perched on rocks and pine and bamboo branches, near a waterfall. The cataract and the river below, with a part of the background, are in a soft gray, and the land and other parts of the background are spangled with cut gold leaf. Near the rocks in the center, peonies are in bloom.

Height, 5 feet 7½ inches; panel width, 24½ inches.

458—TWOFOLD SCREEN (*About 1700*)

(Attributed to SOSATSU)

Aki-no-nanakusa—"the seven flowers of autumn"—painted in delicate tones of green, white, red and brown, growing in a mass on the right and bending gracefully toward the left, against a background of light misty gray. (A seal of Sosatsu is on the lower right-hand corner.)

Height, 5 feet 3 inches; panel width, 2 feet 11 inches.

459—SIXFOLD SCREEN (*About 1600*)

(Attributed to KANO MITSUNORI)

The decoration pine groves in rich green along the blue Inland Sea, with green and blue mountains and golden clouds. In the water a boat is seen beyond the pines. Background of soft leather-brown spangled with gold leaf finely cut.

Height, 5 feet 6½ inches; panel width, 25 inches.

460—FOURFOLD DAIMIO SCREEN (*About 1800*)

(Kano School)

Unusually tall for a Japanese screen; also, the fourfold screen is unusual among the screens of olden days, which generally were either of two or six folds, the fourfolds being made at special order. Painted with mammoth peonies in rich magnificence of bloom, protected by bamboo railings. The railings are in the green and the natural yellow-brown of the bamboo, the plant leaves in varied greens with tinges of purple, and the blossoms in red, pink, yellow, white and grayish-lilac hue, on a brilliant but soft gold ground.

Height, 6 feet 2 inches; panel width, 2 feet 6 inches.

461—FOURFOLD DAIMIO SCREEN (*About 1800*)

(Kano School)

Companion to the preceding and of same dimensions.

462—SIXFOLD SCREEN (*About 1700*)

(Kano School)

Stirring landscape decoration painted with a swing and go, depicting a maple tree with foliage all red, seemingly in a light and steady breeze, beside a cataract and rapids on a gold ground. At the foot of the tree are a pair of deer.

Height, 5 feet $8\frac{3}{4}$ inches; panel width, $24\frac{1}{2}$ inches.

463—SIXFOLD SCREEN (*About 1700*)

(Kano School)

Companion to the preceding, with a cherry tree laden with white blossoms in place of the maple tree, and large peonies and other flowers below. Same dimensions.

Height, 5 feet $8\frac{3}{4}$ inches; panel width, $24\frac{1}{2}$ inches.

464—SIXFOLD SCREEN (*About 1710*)

(Attributed to KANO TANSIN—eldest son of Tanyu)

A vigorous and powerfully effective drawing of a weeping-cherry tree, snow-laden, with two white herons standing on one of its limbs and another of the birds flying toward them. At the tree's foot are bamboo shrubs, sparkling with snow crystals; low mounds are snow-covered, and cold green grass is visible between them. Gold background.

Height, 5 feet $6\frac{1}{2}$ inches; panel width, 2 feet.

465—SIXFOLD SCREEN (*About 1710*)

(Attributed to KANO TANSIN—eldest son of Tanyu)

Companion to the preceding, with green bamboos and pink-blossoming camellias—representing the passing of winter and the beginning of spring—in place of the winter-blanketed weeping-cherry. Ground shrubs are breaking into bright blossoms, and five of the white herons are seen, three on the grass and two flying.

Height, 5 feet $6\frac{1}{2}$ inches; panel width, 2 feet.

466—SIXFOLD SCREEN (*About 1700*)

(Tosa School)

Decorated with blossoming chrysanthemums *en masse*, in embossed gold and white, and bright green in the flat, on a greenish-blue ground of atmospheric depth.

Height, 5 feet 7 inches; panel width, 2 feet.

467—SIXFOLD SCREEN (*About 1700*)

(Tosa School)

Companion to the preceding and of the same dimensions.

468—SIXFOLD SCREEN (*About 1650*)

(Tosa School)

Shores and sandspits in gold, supporting green and brown grasses, border and extend into a large lake, broad and dark—perhaps representing the evening hour—with numerous boats seen dimly as in a gathering gloom.

Height, 5 feet 6 inches; panel width, 1 foot 10 inches.

469—EIGHTFOLD SCREEN (*Late Eighteenth Century*)

Eight Chinese paintings on silk, mounted as a screen in Japan, in the Japanese style. The panels are painted in soft colors with various birds sitting on branches bearing flowers or fruit, on a background of warm brown.

Height, 5 feet 1 inch; panel width, 1 foot 9 inches.

470—EIGHTFOLD CHINESE SCREEN, MOUNTED IN JAPAN (*K'ang-hsi*)

Affluent decoration on a regal or imperial scale, with landscape and architecture and innumerable figures of Chinese high and cultured life, painted on silk. The color is at the same time rich and subdued, lovely in the blandness with which it blends strong, full-bodied notes with tones quiet but too virile to be neutral. The general scheme is a representation of the interior of a Chinese palace, which includes spacious gardens. Indoors and outdoors boys and literary ladies, distinguished personages among whom seems to be an emperor, women musicians, deer and birds, are seen singly or in groups, presented in colors recalling the *famille-verte* of the porcelains of the period but of quieter tone, assembled in harmony with those of an unfamiliar but wholly welcome *famille-rouge* and *famille-bleu*.

Height, 6 feet 5½ inches; panel width, 20½ inches.

471—PAIR CHINESE SCREENS (*K'ang-hsi*)

Silk; mounted in Japan in the Japanese style. Sixfold; one screen decorated with a mountain landscape thickly wooded, with figures seen in the defiles and near a cataract, and the other screen with building interiors with numerous figures, including lady musicians. All in quiet tones of red, blue and green, touched with white, on a neutral, light tan ground.

Height, 6 feet 2 inches; panel width, 18½ inches.

472—PAIR CHINESE SCREENS (*K'ang-hsi*)

Silk; mounted in Japan in the Japanese manner. Sixfold. Painted in soft tones of blue, green, red and white, on a tan ground, with scenes in imperial precincts on the occasion of some celebration, when festivities are in order and persons bring gifts. Both screens picture both indoor and outdoor gatherings. In one the emperor is portrayed, with distinguished personages approaching him with attendants bearing offerings, and the empress looking on at a game of chess between two of her women. In the other, young ladies of the palace are amusing themselves in boats on a lotus pond, figures are seen on a bridge, and there is an orchestra of young women.

Height, 7 feet 2 inches; panel width, 23 $\frac{3}{4}$ inches.

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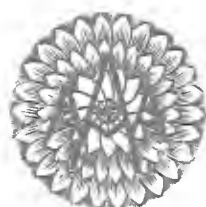
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